THE INDEPENDENT JOURNAL OF THE LARGE FORMAT MOTION PICTURE INDUSTRY

LF examiner®

April 2016
Vol. 19, No. 3

GSCA Film Expo & Filmmakers' Symposium

About 225 people attended the **Giant Screen Cinema Association**'s Film Expo and Filmmakers' Symposium in Los Angeles, March 7–10. The Film Expo consisted of screenings of nine new giant-screen films and presentations on 23 films in production and 18 films in development. The two-day Filmmaker's Symposium featured panel discussions and workshops on the process of making and marketing successful GS films.

The meeting was held at the **AMC Universal Citywalk IMAX Theatre** and the nearby Hilton Los Angeles. The 422-seat AMC IMAX theater was converted from 15/70 film projection to the new IMAX digital laser system in September 2015, and all films and clips were shown on the laser system, marking the first time a GS industry conference has not included any film projection.

Of the new films and projects presented, a significant proportion had never been seen at an industry conference before. Of the 18 films in development, fully eight were new; of the 23 films in production, 11 were first timers (including six DMR titles); and **National Geographic**'s ***Asteroid: Mission Extreme***, screened as a new film, had not previously been presented as in development or in production. These first-timers are listed starting on page 9.

Among the more interesting new projects was ***Pondemonium***, which provides a close look at the wildlife that surrounds a typical suburban home, but which most people never see. Produced by **Archipelago Films**, it will be released early in 2017. Among films in development, ***Antarctic Endurance 3D*** from **Avatar Media** will examine the frigid continent through the lens of Frank Hurley, photographer on Ernest Shackleton's 1914 expedition to cross Antarctica. The 3D project will have a virtual reality component in addition to the GS film.

The GSCA announced at the Film Expo that in response to member comments, there will be no meeting in the spring of 2017. This does not preclude the possibility of future spring meetings.

Since the Film Expo portion of the meeting consisted almost entirely of screenings and film presentations, the balance of this article will focus on the Filmmakers' Symposium.

What Belongs on a Giant Screen?

Imax Corporation's chief quality officer, **David Keighley**, kicked off the Filmmakers' Symposium with screenings of three classic GS films captured entirely on 15/70 film and presented digitally on the IMAX laser projection system:

North of Superior (1971), produced, directed, and photographed by Imax co-founder **Graeme Ferguson** for the first

*(see **GSCA** on page 6)*

Inside *LF Examiner*

Premiering This Month	2
In Memoriam: Craig Blower	3
The Biz: News	4–5
Films at the Film Expo	9
In Production	13–14
Worldwide LF Theater Inventory	15
Bookings Data	15–21
Directory	22–23
Classified Ads	23
Shorts	24

Remembering Colin Low

by Graeme Ferguson

Most filmmakers are possessed by curiosity, but in the history of cinema **Colin Low** stands out. Colin was very fortunate to land at the **National Film Board of Canada**, for no other organization would have allowed him to push the envelope in so many directions, or been willing to fund his many experiments.

Colin was never a loner; he constantly sought out talented colleagues, and most of his many successes came from teamwork. I should say "enjoyable teamwork" for it was a delight to work with him.

Colin was a westerner. He loved the Alberta foothills, and his early film *Corral* (1954) reflected his childhood memories. He chose my old schoolmate **Wolf Koenig** to be his cameraman, and the result is pure cinema. The film is shot in glorious black and white, and there isn't a word spoken. If you haven't seen it, do. [Most of the films mentioned in this article can be streamed in their entirety at www.nfb.ca.]

Colin's first job at the NFB was in the animation department, and within three years of his arrival he was appointed head of animation. Shortly after, he and Wolf made the hilarious film *The Romance of Transportation in Canada* (1952), which won an Academy Award nomination. The animation department was part of the legendary Unit B, led by **Tom Daly**, which included such luminaries as **Roman Kroitor** and **Stanley Jackson**, as well as Wolf. The team created a number of iconic

*(see **LOW** on page 11)*

Premiering This Month

The Jungle Book
A Beautiful Planet

See page 2.

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LF examiner
THE INDEPENDENT JOURNAL OF THE LARGE FORMAT MOTION PICTURE INDUSTRY

Founded 1997 as MaxImage!

April 2016
Vol. 19, No. 3

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Published 9 times a year by Cinergetics, LLC, and distributed by first class mail.
Printed in the USA.

ISSN 1532-5504

Subscriptions: US$447
Outside North America: US$487
All payments must be made in US funds.
Substantial discounts are available for multiple subscriptions to the same address.

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Premiering This Month

The Jungle Book

"Based on Rudyard Kipling's timeless stories and inspired by Disney's classic animated film, ***The Jungle Book*** is an all-new live-action epic adventure about Mowgli, a man-cub who's been raised by a family of wolves. But Mowgli finds he is no longer welcome in the jungle when fearsome tiger Shere Khan, who bears the scars of Man, promises to eliminate what he sees as a threat. Urged to abandon the only home he's ever known, Mowgli embarks on a captivating journey of self-discovery, guided by panther-turned-stern mentor Bagheera, and the free-spirited bear Baloo. Along the way, Mowgli encounters jungle creatures who don't exactly have his best interests at heart, including Kaa, a python whose seductive voice and gaze hypnotizes the man-cub, and the smooth-talking King Louie, who tries to coerce Mowgli into giving up the secret to the elusive and deadly red flower: fire."

Produced by **Walt Disney Pictures** and distributed by **Walt Disney Studios Motion Pictures**. Directed by **Jon Favreau**, starring **Neel Sethi** and the voices of **Bill Murray**, **Ben Kingsley**, **Idris Elba**, **Lupita Nyong'o**, **Scarlett Johansson**, **Christopher Walken**, and **Garry Shandling**. Release: April 15. DMR.

A Beautiful Planet

"***A Beautiful Planet*** is a breathtaking portrait of Earth from space, providing a unique perspective and increased understanding of our planet and galaxy as never seen before. Made in cooperation with the **National Aeronautics and Space Administration**, the film features stunning footage of our magnificent blue planet — and the effects humanity has had on it over time — captured by the astronauts aboard the International Space Station. From space, Earth blazes at night with the electric intensity of human expansion — a direct visualization of our changing world. But it is within our power to protect the planet. As we continue to explore and gain knowledge of our galaxy, we also develop a deeper connection to the place we all call home. Narrated by Academy Award-winner **Jennifer Lawrence** and directed by **Toni Myers** — the acclaimed filmmaker behind celebrated documentaries ***Blue Planet***, ***Hubble 3D***, and ***Space Station 3D*** — *A Beautiful Planet* presents an awe-inspiring glimpse of Earth and a hopeful look into the future of humanity."

Produced and distributed by **Imax Corporation**. Directed by Toni Myers, photographed by **James Neihouse** and the astronauts. Executive producer: **Graeme Ferguson**. Release: April 29.

Imax Corporation

A Beautiful Planet

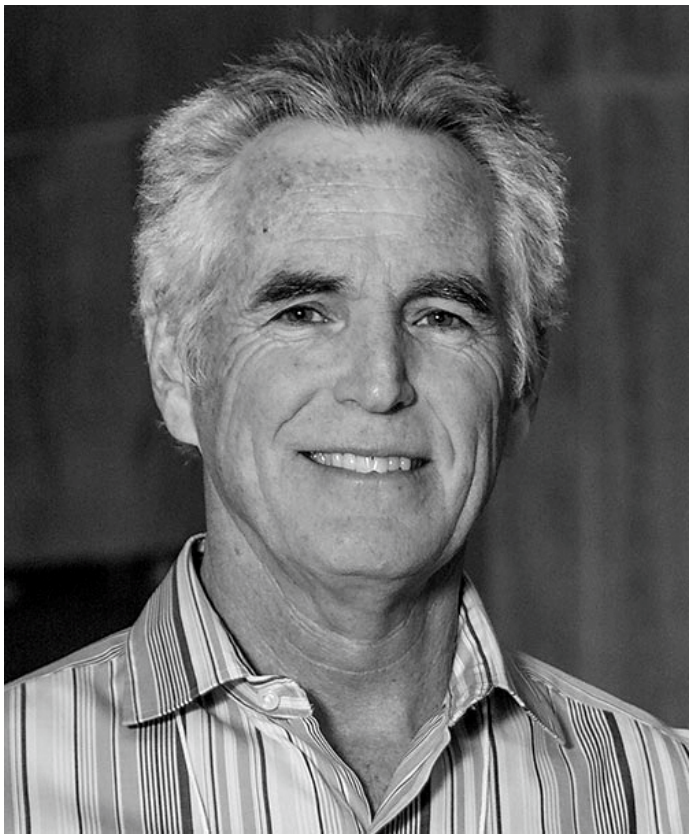
In Memoriam: San Diego's Craig Blower

Craig Blower, chief operating officer of the **Reuben H. Fleet Science Center** in San Diego, CA, died on March 16 at the age of 63, after a three-year fight with lung cancer. Those who knew Craig personally or through his blog, in which he chronicled his battle, know he faced it with great honesty, indomitable optimism, and a marvelous sense of humor.

Craig came to the Fleet Science Center in the spring of 1999 and as COO was responsible for all operational, financial, and administrative activities of the Fleet. Prior to the Fleet he served as general manager of Express Computer Supply. Blower was also a past president of the Computer and Electronics Marketing Association (CEMA).

In his more than 15 years at the Fleet, Blower was an integral part of the science center family, a devoted member of the staff, and an ambassador of the Fleet to the GSCA. His passion for the Fleet and tireless efforts on its behalf have left an indelible imprint on the organization, on Balboa Park (home of the science center), and on San Diego. Craig also spent countless hours volunteering for a number of organizations, including Camp Ronald McDonald for Good Times, Summerbridge San Diego, Rady Children's Hospital, and Rotary Club of San Diego.

"Craig Blower was a superb museum executive and a great representative of the Reuben H. Fleet Science Center to the San Diego community and our colleagues at Science Centers and giant screen theaters around the world," says **Jeffrey W. Kirsch**, executive director emeritus at the Fleet. "He worked tirelessly at the Fleet and volunteered at other not-for-profits in the community for the betterment of all San Diegans. He even shared his personal battle against cancer via his blog, Get Fuzzy!, by making use of his uncanny ability to combine humor and wisdom to show that the human spirit and modern medicine can overcome various types of the big C in the foreseeable future. I know that Craig will be forever remembered for his goodness by all he touched. For me, personally, Craig was simply the finest person I have ever worked with and a true friend. While it pains me to think that he is no longer with us, thankfully his spirit will live on."



Craig Blower

Wendy Grant, director of marketing and communications at the Fleet, said, "Craig was very proud of his involvement in the large-format film industry. He was delighted to reconnect with colleagues and friends at the GSCA conference in San Francisco, and he would have loved to have joined us at the GSCA Film Expo. I certainly missed having my 'partner in crime' to carpool with to L.A. and to compare film notes. In this time of sadness, it may help to think of Craig's unwavering optimism and his remarkable sense of humor. Craig's positive outlook is something we should all aim to emulate."

"Craig was an integral member of the GSCA and the giant screen industry as a whole," says GSCA executive director **Tammy Seldon**. "He had a tireless energy and was dedicated to the craft of education and entertainment in our format. His constant positive attitude brought a genuine sense of optimism to association events, and his sense of humor kept us constantly asking him to participate in panels and discussions. His 'Business As Usual, Day At a Time' attitude will continue as a constant reminder to GSCA's staff and members to always look to the bright side. We will miss Craig tremendously."

Blower's blog is available at craigblower.wordpress.com.

He is survived by his wife Kim, children Brett and Bradyn (Miller), and son-in-law Monte Miller. Plans for a memorial have not yet been announced, however, Craig's wife and family have expressed the following:

"If Craig has inspired anyone to give of themselves in time, energy, money, or love, that is what he would want most. As a family, we have chosen to direct people who want to help to the **Breath of Hope Lung Cancer Walk** on May 1 for 'Team Craig—Get Fuzzy.' sdbreathofhope.ucsd.edu. Or donate to **Rady Children's Hospital**, where Craig was a dedicated volunteer: rchsd.org."

A celebration of Blower's life will be held after the Breath of Hope Walk, Sunday, May 1, at 5 p.m., at the Spreckels Organ Pavilion in Balboa Park, in San Diego. A reception will follow at the Fleet Science Center.

Originally posted on the Web site of the Giant Screen Cinema Association.

Canadian museum goes laser

In March, the **Canadian Museum of History** in Gatineau, QC, installed a **Barco** 4K laser projection system and dropped its 25-year association with **Imax Corporation**. The museum bought a DP4K-60L 6P laser projector from Barco, which were installed by Toronto-based **ProjecTech Entertainment**. No other changes were made to the theater, although new seats are planned for later this year, according to **Michèle Canto**, the museum's director of marketing and business development. She told *LF Examiner* that determining factors in selecting the Barco system included "compatibility with our existing equipment (screen and sound system), 4K and 3D capabilities, image quality, ease of use, and price."

The theater, now branded CINÉ+, is one of only two in the world that can switch between dome and flat screens. (The other is in the **Science Museum of Minnesota**.) The laser system will be used for flat screen shows, while the IMAX 15/70 film projector, which the museum purchased outright in 2010, will continue to be used for dome screenings. A digital replacement for dome projection may be installed in a year or two.

The theater is one of five that have dropped the IMAX brand but continued to use their IMAX film projectors.

The museum, originally known as the Canadian Museum of Civilization, opened in 1989 with an IMAX GT 2D projector. It was upgraded to project IMAX HD (48 fps), shortly after the 1992 World's Fair in Seville, Spain, where ***Momentum***, the first and only IMAX HD film, was shown at the Canadian Pavilion. (The film was directed by **Colin Low**, who died last month. *See **Graeme Ferguson**'s remembrance of Low on page 1.*) In 2010, the projector was updated to an IMAX GT 3D 15/70 system.

The museum hosted the 1991 conference of the **International Space Theater Consortium** and in 2013 it hosted the fall conference of the **Giant Screen Cinema Association**.

The Canadian Museum of History has dropped IMAX and switched to Barco laser.

Liberty SC dome to go digital

The **Liberty Science Center** in Jersey City, NJ, has announced that it will turn its IMAX Dome theater into the "largest planetarium in the western hemisphere," thanks to a $5 million gift from **Jennifer Chalsty**, an LSC board member who has supported previous capital campaigns. The donation is the largest in the center's history.

According to a press release, the gift "will provide for the conversion of the IMAX Dome theater from film to digital, the addition of software and hardware necessary for the theater to also function as a planetarium, the replacement of the screen, and the refurbishing of the theater." The updated theater, which will be named for Chalsty, is expected to open in December 2017.

A spokesperson for the museum declined to answer a number of *LF Examiner*'s questions, including which planetarium system will be installed (or even if that decision had been made), whether the IMAX film projector will be retained, and what other changes will be made to the theater.

LSC's IMAX theater seats 392 and features a dome 88.5 feet (27 meters) in diameter. It opened in January 1993 and hosted the 2008 conference of the **Giant Screen Cinema Association**.

GSF & BBC to distribute *Cuba*

Giant Screen Films and **BBC Earth** announced in early March that they will partner with **Golden Gate 3D** on the GS film ***Cuba*** (wt). BBC Earth will co-produce, with **Neil Nightingale** as executive producer, and GSF will distribute worldwide. The film is currently in production, with an expected release date in early 2017.

The film is being directed and shot by Golden Gate's **Peter Chang**, written by **Mose Richards**, with **Myles Connolly** as supervising producer and **Kelyn Brannon** and **Jonathan Rowe** as executive producers.

MFF to distribute *Ancient Caves*

Jonathan Bird of the **Oceanic Research Group** in Massachusetts tells *LF Examiner* that he has made a deal for **MacGillivray Freeman Films** to distribute ***Ancient Caves***, "a journey through geological time to unlock the secrets of ancient climate change." Principal photography begins in June for a release in fall 2017. Filming will take place in caves in France, Mexico, the Bahamas, Nevada, and Minnesota.

Bird says that the film will be shot specifically for dome theaters, with fisheye lenses "that have been carefully matched to the IMAX Dome projection system." If a flat-screen version is released, it will be

Canadian Museum of History

converted from the dome version, not the other way around. (The last GS film shot entirely for the dome was MacGillivray's *Homeland*, made in 1990 to celebrate the anniversary of Singapore's independence.)

One quarter of *Ancient Caves* will be captured on 15/70 film, and the rest digitally with **RED** Epic Dragon cameras.

New Jersey's Liberty Science Center will install a fulldome system in its dome theater next year.

IMAX theater deals in Asia

Imax Corporation has announced theater deals in China, India, and Japan. In China, **Shanghai Aurora Movie Co. Ltd.** will build ten IMAX theater in new construction throughout the country. It is Imax's first deal with the new exhibitor.

In India, **INOX Leisure Limited**, one of the country's largest theater chains, will add five IMAX screens to existing theater locations in Mumbai, Bangalore, Delhi, and Kolkata. The deal is the largest Imax has made in India, and will bring the total number of IMAX theaters in the country to 20; nine are currently open. INOX operates 420 screens in 107 theaters in India.

In Japan, **AEON Entertainment Co. Ltd.** will open its first IMAX theater in the AEON Mall Odaka in Nagoya. Aeon owns 702 screens in 83 locations in Japan.

Imax, UN partner on environment

Imax Corporation has announced that it is partnering with the **United Nations Environmental Programme** (UNEP) in "Big Picture," a corporate social responsibility initiative that the company says is "an extension of its core mission to educate, entertain, and inspire movie audiences globally." Starting with the opening of *A Beautiful Planet* this month, the partners will "promote solutions against climate change" and work to achieve the UN's Sustainable Development Goals through film.

In a program called "In Feature," Imax will support screenings and charitable premieres of sustainability-themed films, and in another called "In Focus" will encourage students to pursue careers in filmmaking with an annual young filmmakers' competition. The company held panel discussion at the **Michelle and Kevin Douglas IMAX Theatre** at the **University of Southern California** in March to kick off the In Focus program. Imax CEO **Richard Gelfond**, UNEP's **Naysan Sahba**, film producer **Lawrence Bender**, and others discussed "The Power of Film to Effect Change."

For more information, and to stream video of the panel, visit www.imax.com/bigpicture.

AMC acquires Carmike

In a deal that is expected to be completed by the end of the year, **AMC Theaters** has acquired **Carmike Cinemas** for roughly $1.1 billion. Combining AMC's 5,400 screens with Carmike's 2,950, the merger makes AMC the largest theater chain in the world. **Regal Cinemas**, with 7,400 screens, formerly held that distinction. AMC is controlled by China's **Dalian Wanda Group**, which is owned by **Wang Jianlin**, the richest man in China.

AMC currently operates over 150 IMAX theaters in the U.S.; Carmike has 18. AMC operates mainly in major markets, Carmike in medium and smaller markets. Imax CEO Richard Gelfond told analysts in March that the deal will provide the opportunity for expansion in the U.S., a move supported by AMC's new CEO, **Adam Aron**. Gelfond said that Aron "wants to see a significant growth of [AMC's] IMAX network."

In China, Wanda currently operates over 150 IMAX theaters.

CinemaCon honors Imax's Groves

Imax Corporation senior vice president **Phil Groves** was presented with **CinemaCon**'s "Passepartout Award" at the annual convention of the movie industry in Las Vegas this month. The award is presented "to an industry executive who demonstrates dedication and commitment to the international marketplace," according to a press release. CinemaCon's managing director, **Mitch Neuhasuer**, was quoted as saying, "For the past 12 years [Groves] has played an instrumental role in the success story known as IMAX, culminating with new worldwide records set this past December with the release of ***Star Wars: The Force Awakens.*** We are honored to be able to single Phil out for his great work throughout the world."

Phil Groves

CinemaCon is the official conference of the **National Association of Theatre Owners**.

GSCA's Film Expo and Filmmakers' Symposium

*(from **GSCA** on page 1)*

permanent IMAX theater, the Cinesphere at **Ontario Place** in Toronto;

To Fly! (1976), directed by **Greg MacGillivray** and **Jim Freeman** as the signature film for the **Smithsonian**'s **National Air and Space Museum** in Washington, DC; and

Rocky Mountain Express (2011), directed by **Stephen Low**, recounting the building of the transcontinental railroad in Canada in the late 19th century.

Keighley cited these films as exemplars of what the giant-screen medium does best, adding that, despite continuing advances in digital cameras, 15/70 film has not yet been surpassed for image capture. He pointed out that Imax's most recent release, ***A Beautiful Planet***, shot almost entirely with digital cameras on board the International Space Station, included two shots from *North of Superior*, filmed 45 years earlier, which held up in quality to the new footage.

The rest of the symposium focused on the various aspects of producing a GS film, presented in the same order a filmmaker must perform them to complete a film: development, pre-production, production, post-production, marketing, and distribution.

Development

Paul Fraser of **Blaze Digital Cinema Works** presented profit-and-loss statements for several fictional GS films, based on a model that he developed and presented at the first theater manager seminar he conducted in 1989, when he worked for Imax Corporation. Although 27 years have passed, "some realities of film funding haven't changed all that much."

Many interrelated factors go into determining whether a GS film will be profitable for its producers, including the number of bookings the film obtains; the average license fee per theater; the production budget; the distribution fee; marketing expenses; and ancillary income from home video and other sources.

MacGillivray Freeman's To Fly! *(1976) was screened at the Filmmaker's Symposium.*

Fraser presented several cases with different inputs for these factors and showed how the return to the producer varied as a result. His conclusion: "It's hard to make an economic return; not impossible, but it's a challenge. You still need free, non-equity money. We need to grow the number of giant-screen theaters, and in general, we need to grow the revenue channels," e.g., online distribution.

He also summarized the results of a large-scale theater programming survey conducted by the GSCA in 2015. The full results are available to GSCA members.

Diane Roberts has worked in GS films as a line producer and producer for more than 25 years, with credits including ***Fires of Kuwait*** (1991), ***Wolves*** (1999), and ***Island of Lemurs: Madagascar*** (2014). She is now the senior production executive of the IMAX Original Film Fund, a $50 million project funded by Imax Corporation and the **Knights of Columbus** to produce original GS documentaries. She said that the future of the industry depends on making good films. "We need to maintain our standards."

The fund, started 18 months ago (*see interview with Greg Foster, May-June* 2014), has received over 200 submissions from filmmakers hoping for support, and has a goal of releasing two films a year. The first will be **Terence Malick**'s ***Voyage of Time***, set for a fall 2016 opening. Three more titles have been released: ***Pandas***, in fall of 2017, ***Moby Duck***, and ***Iron Man***, both expected in 2018.

To be considered for funding, producers submit treatments to Roberts, along with a budget, schedule, and other supporting materials. A seven-member committee within Imax narrows all submissions to four or five, which are reviewed by a greenlight committee that meets four times a year in New York or Los Angeles, where producers are invited to make presentations on their films. A theater advisory panel of ten North American IMAX theaters also provides input proposals and films in progress.

The fund will provide up to 50% of the budget of selected projects, money that is

MacGillivray Freeman Films

considered equity funding, the proceeds of which will be used to support future projects. Imax Corporation charges a 10% distribution fee, and has the right of final cut.

Anatomy of a GS budget

Kim Nickels, formerly vice president of finance and operations at the **Putnam Museum** in Davenport, IA, moderated a session on budgeting GS films. She conducted a quick and anonymous survey of GSCA member producers, asking for budget information on films they had produced over the last five years. The responses she received included budgets that ranged from $500,000 ("Not the norm," she clarified) to $8.5 million, but most fell between $4–6 million. "Above the line" costs — the producer, director, narrator, writer, script development, and research — typically took up 20% of the budget. Production costs were about 40–45%, and post-production was about 30%. The balance went to insurance, contingencies, and other minor items.

Nickels said that half of the respondents thought there was a direct correlation between the size of the budget and financial success, although she said there were examples of "a two-and-a-half million-dollar movie that generated three times the attendance of one that cost three times as much to make."

Greg Eliason has been producer or production manager on GS films since 1998, and his credits include ***Alaska: Spirit of the Wild***, ***Straight Up: Helicopters in Action***, ***Natural Disasters***, and ***Mummies: Secrets of the Pharaohs***. He described the process of creating the budget for a hypothetical GS film, ***Extreme Slugs 3D***, a process that usually starts with the question, "What's this movie going to cost, anyway?" Budgeting is a discussion: the question, "what's the camera going to cost?" leads to the question, "what camera do you need?" which leads to the question, "what are you going to shoot?" and so on. "It's very hard to make generalities" about the budgeting process, but one has to know a lot about the project's parameters: How big is it? Where will it be shot? Will it be shot in 3D?

In drawing up a budget, a producer needs to be confident that it is realistic. "Once you make a budget, you have to live with it. You can't just say 'It's going to cost two million bucks,' and just hope that you're going to be able to figure out a way to make it work." One solution is to get hard information for every line item on the budget, but it is time consuming, and can become inflexible. Another is to "hit the number," that is, see how much you actually have, or are likely to get, and decide how much movie you can make with that sum. "Once you've got the actual number of dollars in the bank account, then you can make that movie. Your fantasy number, who knows?"

Jennifer Casey, producer of Soar.

Diane Roberts heads the IMAX Original Film Fund.

Jennifer Casey is a producer who has worked (with husband **Sean Casey**) on ***Tornado Alley*** (2011) and ***Extreme Weather*** (2016), among other titles. She presented a preliminary top-sheet summary on her current project, ***Soar***, being made by **RPG Productions**. On this project, she is using equipment she and Sean already own, and is partially self-funding, both of which save money.

As for post-production, these days the technology of post is changing so rapidly that it's hard to know at the start of a project what post will cost by the time you get there. A good producer will track changing costs during the course of production so the budget can be adjusted accordingly.

Storytelling for the giant screen

Moderator **Diane Carlson** of the **Pacific Science Center** asked filmmakers about the techniques they use to tell stories effectively on the giant screen. She joked with **Stephen Judson** about the two films by low-budget director **Roger Corman** he had edited early in his career before joining **MacGillivray Freeman Films**, then asked how MFF's frequent use of test screenings during the editing process helped improve storytelling. Judson explained that during the editing process, filmmakers can lose

*(see **GSCA** on page 8)*

Steve Judson of MacGillivray Freeman Films and SK Films' Wendy MacKeigan spoke about storytelling for the giant screen.

*(from **GSCA** on page 7)*

track of what the audience will understand. "You think, well this [point] is clear. And actually it used to be clear, four cuts ago, because you had certain lines of narration. But you cut the narration out, and now it's not clear." Test screenings with real audiences can highlight those problems. He recalled a test screening of a film that had one sequence with dolphins and another that he described as a "dry CGI sequence about Mars." To his surprise, kids seeing the test preferred the Mars section to the dolphin scenes. Asked why, "they said, 'Because of the pancake domes.' On Mars there are these geological formations known as pancake domes, and to these kids, this was like an endless supply of pancakes. You never know what people are going to like."

Judson said that feedback from theater staff is also helpful in reshaping films in progress.

SK Films' Wendy MacKeigan produced ***Flight of the Butterflies*** with husband **Jonathan Barker**, and the two are currently working on ***Amazon Adventure***, about 19th-century scientist Henry Bates. Carlson asked about the challenges of presenting a scientific story and working with the science advisors that are needed to ensure accuracy. MacKeigan assured the audience that "no scientists were harmed in the making of this film." Heated battles and tense moments, perhaps, but that's all. The film, which deals with the discovery of the principle of mimicry and camouflage in the animal world, features 50 animals, and for each one, the team had to find the leading scientist specializing in that creature to serve as an advisor. (The scientists, most of whom have dedicated their lives to the study of their one animal, always wanted the film to include more about that creature.)

The production team tested the script with school audiences to make sure that its message about the complex subjects of mimicry and natural selection was getting across. She mentioned that new research shows that students become more interested in science when they learn about the struggles of the scientist in question.

Location audio for giant screen

Audio engineers **Tim Archer** and **Brian Eimer** described the steps that GS producers can take to obtain the most immersive soundscapes possible for their GS films. Moderator **Michael Daut** of **Evans & Sutherland** said that audio is one of the things that inexperienced producers tend to take for granted. Archer, the principal of **Master's Digital**, explained that, unlike feature films, where the recordist is focused primarily on capturing dialog, recording for GS films requires capturing the ambiance of the location. "If it's not there from the field, then we have to fake it later. And why do that? It's almost like saying, 'Don't go out and shoot, use stock footage!'"

Eimer urged filmmakers to bring the sound designer into the project as early as possible. Although some might fear that that would increase the sound budget, Eimer disagreed, saying "There's no excuse not to do it, and it creates a better experience for the audience." Archer said that a fully equipped recordist may not be necessary on all shoots. Eimer recommended taking a small digital multichannel recorder, like the Zoom H2n (about $160), and during a break in shooting, "sit it on a tree stump and walk away for ten minutes. When you come back, you have a high resolution recording that is more than adequate to use as a base or on its own" in the sound track. The multichannel recorders can capture the natural spatialization of the location environment, which is essential to recreating the sense of immersion at the heart of the GS experience. Although skilled engineers have "a lot of tools in our tool chests" to create spatial effects back in the mixing studio, but nothing matches "the natural acoustics of that space and time."

Next meeting

The GSCA's next meeting will be the annual conference and trade show, to be held in Toronto, ON, Canada, Oct. 4–7. It will be hosted by the **Ontario Science Centre** and include screenings at the **Cineplex**'s **Scotiabank Toronto IMAX Theatre**. For more information, visit www.giantscreencinema.com.

Expo and symposium volunteers

The following people helped make the Film Expo and Filmmakers' Symposium possible.

Conference Volunteers: **Allan Bauer**, **Jenn Bentz Borcherding**, **John Borcherding**, **John Lewis**, **David Ripper**, **Cherie Rivers**, **Alvis Wales**.

Imax Corporation and Imax Post: **David Keighley**, **Patricia Keighley**, **Joe Alaniz**, **Phil Kronenberg**, **Terry Lee**, **Richard Mohabir**, **Zach Stowell**, **Christian Straub**, **Dave Threndyle**, **Gus Villasenor**, **Kylie Welker**.

AMC Universal CityWalk: **Heidi Gilles**, **Wagner Tejada**.

New Film Presented for the First Time

Asteroid: Mission Extreme

National Geographic Studios
Release Date: 2/28/2016
Format: 3D
Length: 40 min.

Asteroid: Mission Extreme takes audiences on a journey 65 million years in the making, to discover how asteroids are both a danger and an opportunity. The danger lies in the possibility of a cataclysmic collision with Earth; the opportunity is the fascinating idea that asteroids could be stepping stones to other worlds — veritable way stations in space — enabling us to cross the Solar System. The challenges are enormous, but a mission so extreme could ultimately lead us to protect our planet and inhabit others. Explore what it would take for astronauts to reach an asteroid, and how such an adventure could benefit humankind.

Films in Development Presented for the First Time

Antarctic Endurance 3D

Avatar Media
Release Date: 1/1/2019
Format: 3D
Length: 40 min.

Through our quest to find the shooting locations of Frank Hurley's photos and films, we explore the life of the adventure photographer for Sir Ernest Shackleton's expedition to Antarctica. We will immerse audiences into Hurley's journey of shipwreck, endurance, and hope. The eternal optimist, master photographer, and one of the earliest large format documentary filmmakers, he creates an exceptional record of one of the most incredible stories of human survival—where the entire crew survived over two and a half years of being stranded in the beautiful, yet unforgiving and harsh Antarctic landscape. This scripted 3D giant screen film and VR story will place audiences on the ice with the Endurance expedition in the background through re-enactments of Hurley's POV, demonstrating tireless endeavors to document the daily lives of the crew. Watch remastered footage as Hurley turns the handle of his movie camera to show the everyday struggles which morph into the present day reality. Our expedition seeks the original locations to show how Antarctica has changed in the last 100 years through pressures of adventure tourism, international Antarctic treaties and climate change and show this in 3D and VR.

The Cell Wars

Joyversal Media Group
Release Date: unk
Format: 3D
Length: 15 min.

The Cell Wars is a dynamic 4D movie that uses animation to tell the story of the battle of the virus and human health. All the animated characters in the film are designed according to the latest scientific facts and research results. The human body is like a small universe, and there are countless colorful cities in this small universe. There are many cell citizens and cell police who live here. They maintain the body's health. But there is a group of virus monsters invading the city. A cell city war will be coming. The story has ups and downs, is fascinating and very humorous, and uses 4D dynamic effects. The viewer will experience the threat of viruses and explore the magic of the microscopic world of cells. The Cell Wars will share with you surprise and joy!

Deception by Design 3D

VMI/Helio Projects Asia
Release Date: 9/1/2017
Format: 3D
Length: 40 min.

Since time began human beings have been locked in an evolutionary arms race of hide and seek, a life and death game of cat and mouse, predator and prey, relying on camouflage for survival. As we evolve, so too do our predators. Our enemies get smarter, stronger and more sophisticated every day. Deception by Design 3D will uncover the key stories behind the evolution of camouflage design, all the time asking the question, how has camouflage protected humankind in the past, and how can it protect us in the modern world? The subject spans natural history, military history, science, psychology, art and pop culture. It is a visually spectacular subject that celebrates daring innovation, shares some epic, life and death stories of struggle and is ideal for stereo 3D and the Giant Screen. This film appeals to a broad audience, and has an attendant curriculum for mid-teenagers that addresses STEM, military tactics, art and pop culture.

Dolphin Quest

K2 Communications
Release Date: 2017
Format: 3D
Length: 40 min.

In the blue waters of Cozumel Mexico, we are swimming side-by-side in the midst of a massive pod of dolphins. They are above below and beside us. We not only hear them, we also feel the rapid machine gun-like series of clicks as they echo locate. This is an adventure of understanding. How do dolphins visualize the world around them? For the first time ever, we will see in 3 dimensional images, the pictures formed by echolocation. At the forefront of this work is world renowned dolphin communication researcher, Jack Kassewitz. Dolphin Quest will immerse us in their world as we move closer than ever before to understanding the mind of this amazing creature of the sea and how they communicate.

Maximum Power

Master's Digital, Inc.
Release Date: 9/1/2017
Format: 3D
Length: 45 min.

What is electricity? How many people does it take to turn on a lightbulb? How much energy does it take to do a Google search? Most significantly: Are we running out of energy sources? As demand for power is ever increasing, science is examining new power sources such as solar, geothermal, wind and biomass along with the more familiar fossil fuels, hydro and nuclear. *Maximum Power* explores the physics surrounding the science of electricity from electrons and amps to volts, watts and current. The audience is introduced to the founding fathers of electricity such as Benjamin Franklin, Thomas Edison, James Watt, Nikola Tesla, and many more. *Maximum Power* will engage audiences through amazing visuals, awe-inspiring animation and spellbinding soundscapes. Through state of the art immersive giant screen technology, audiences are taken on an electrifying journey of discovery. Electricity might seem mysterious but once you understand the science... the light goes on.

Return to the Great Barrier Reef 3D

Atlantic Productions
Release Date: 9/1/2016
Format: 3D
Length: 40 min.

Sixty years after his first visit to the Great Barrier Reef, world-famous naturalist Sir David Attenborough has now returned. Travelling aboard the Alucia, a research vessel equipped with a submersible and the very latest exploration technology, he has the unique opportunity to unlock the secrets of the reef like never before. Ground-breaking filming techniques reveal this natural wonderland in a new light; from stunning satellite views and animation that strips the reef of water, to macro photography and night-vision showing the spectacular behaviour of its wildlife. In this 3D giant screen adventure, see how the reef was born, rediscover animals you thought you knew and learn what we might do to protect it for generations to come.

Volcanoes: Land of Fire

Digital Crossing/4k Africa
Release Date: 2018
Format: 3D
Length: 40 min.

Volcanoes have buried towns and laid waste to civilizations. 550 volcanoes are active right now. Twenty erupt every day. Yet dozens of cities and more than 200 million people live near the danger zone. A greater understanding of how these forces of nature operate is needed, desperately. Fortunately, in the last 50 years this understanding has started to emerge.
In *Land of Fire* we will show the awesome power of nature and the brilliance that has unlocked its secrets. We will show how scientists learned the existence of a moving crust, unlocking proof of plate tectonics. We will take viewers on an incredible ride inside volcanoes as they erupt in nature's greatest show.

Films in Production Presented for the First Time

Alice Through the Looking Glass

Walt Disney Pictures
Release Date: 5/27/2016
Format: 3D
Length: 120 min.

Alice returns to the whimsical world of Wonderland and travels back in time to save the Mad Hatter.

Ancient Caves

Oceanic Research Group
Release Date: 8/1/2017
Format: 2D
Length: 40 min.

A small team of divers descends into a deep underwater cave in the Bahamas. There is no light. The only way home: a string. They have just enough air to complete their mission, the retrieval of an ancient data sample recorded by nature eons ago during an ice age. Ancient Caves takes the audience on a journey through geological time on a mission to unlock the secrets of ancient climate change. Viewers fly over the Nevada desert and down into a large crevice filled with hot water from deep inside the Earth. They swim through stunning crystal formations with world-renowned cave diver Brian Kakuk, join a team of scientific cavers in Minnesota led by Dr. Gina Moseley, and visit the gleaming clean room of cave climatologist Dr. Larry Edwards where samples are analyzed. Ancient Caves brings science and adventure together as two cave climatologists attempt solve the ice age riddle. It's possible that *Ancient Caves* is the first IMAX film in 25 years to be shot specifically for IMAX Dome theaters. Caves are an incredibly immersive environment and we are taking advantage of the dome theater to bring the audience underground and underwater.

Art of Burning Man, The

Sysmic Films
Release Date: 2017
Format: 3D
Length: 85 min.

The Art of Burning Man documents in 5K 3D the art and artists at Burning Man, their process, achievements, and struggles. Each artist exhibits at Burning Man for different reasons and all have very different experiences, often eccentric personalities, and humble beginnings. This is a story about the love and struggle of Art, the great successes at Burning Man and unrecognized artistic talent.

Batman v. Superman: Dawn of Justice

Warner Bros.
Release Date: 3/25/2016
Format: 3D
Length: 120 min.

Fearing the actions of a god-like superhero left unchecked, Gotham City's own formidable, forceful vigilante takes on Metropolis's most revered, modern-day savior, while the world wrestles with what sort of hero it really needs. And with Batman and Superman at war with one another, a new threat quickly arises, putting mankind in greater danger than it's ever known before.

Captain America: Civil War

Walt Disney Pictures
Release Date: 5/6/2016
Format: 3D
Length: 120 min.

Marvel's *Captain America: Civil War* finds Steve Rogers leading the newly formed team of Avengers in their continued efforts to safeguard humanity. But after another incident involving the Avengers results in collateral damage, political pressure mounts to install a system of accountability, headed by a governing body to oversee and direct the team. The new status quo fractures the Avengers, resulting in two camps—one led by Steve Rogers and his desire for the Avengers to remain free to defend humanity without government interference, and the other following Tony Stark's surprising decision to support government oversight and accountability. *Captain America: Civil War* is the first film to use the new IMAX/Arri 2D digital camera.

Independence Day: Resurgence

Twentieth Century Fox
Release Date: 6/24/2016
Format: 3D
Length: 120 min.

We always knew they were coming back. After *Independence Day* redefined the event movie genre, the next epic chapter delivers global catastrophe on an unimaginable scale. Using recovered alien technology, the nations of Earth have collaborated on an immense defense program to protect the planet. But nothing can prepare us for the aliens' advanced and unprecedented force. Only the ingenuity of a few brave men and women can bring our world back from the brink of extinction.

The Jungle Book

Walt Disney Pictures
Release Date: 4/15/2016
Format: 3D
Length: 120 min.

Directed by Jon Favreau, based on Rudyard Kipling's timeless stories, and inspired by Disney's classic animated film, *The Jungle Book* is an all-new live-action epic adventure about Mowgli (newcomer Neel Sethi), a man-cub who's been raised by a family of wolves. But Mowgli finds he is no longer welcome in the jungle when fearsome tiger Shere Khan (voice of Idris Elba), who bears the scars of Man, promises to eliminate what he sees as a threat. Urged to abandon the only home he's ever known, Mowgli embarks on a captivating journey of self-discovery, guided by panther-turned-stern mentor Bagheera (voice of Ben Kingsley), and the free-spirited bear Baloo (voice of Bill Murray). Along the way, Mowgli encounters jungle creatures who don't exactly have his best interests at heart, including Kaa (voice of Scarlett Johannsson), a python whose seductive voice and gaze hypnotize the man-cub, and the smooth-talking King Louie (voice of Christopher Walken), who tries to coerce Mowgli into giving up the secret to the elusive and deadly red flower: fire.

Mysteries of China

Giant Screen Films
Release Date: 4/29/2016
Format: 3D
Length: 40 min.

Mysteries of China captures one of the great archaeological events in modern times, telling the story of ancient China, the First Emperor, and the literal foundation of the China we know today. Starting with modern China and springing back as we seek the birth of this mighty nation, we talk of an ancient time when a fierce warrior brought together a warring nation, and how an accidental discovery changed everything we know about China's past. It happened in 1974, when farmers, digging a well in Xi'an, stumbled upon one of the greatest archaeological finds the world had ever discovered – the Terracotta Warriors and the Tomb of the First Emperor. The Terracotta Warriors offer a unique time capsule into the past, revealing many things about the very founding of this great country, which we use to tell a larger story of the growth of China into a true superpower. From modern China to ancient China and back again, the film is a visual adventure, using beautiful aerial photography and cutting-edge time-lapse techniques to reveal great majesty, tragedy, splendor and growth, in a nation that continues to excel quickly into the future.

On A Long Breath

3dlized Production Studio
Release Date: 6/1/2016
Format: 3D
Length: 53 min.

Six oceans, six minutes, free diving at all costs... oxygen is overrated. Six minutes without breath, slipping below to frolic with sperm whales, swim in tandem with a giant moray eel, and glide fearlessly with shark predators. World champion free-diver Pierre Frolla experiences that and more in this captivating underwater adventure.. and invites you along for the journey. This film will be available for DCI 3D-compliant theaters; in a long version and a shorter version of 10 to 12 minutes it will be particularly impacting for 4D experience.

Pondemonium

Archipelago Films
Release Date: 1/1/2014
Format: 3D
Length: 40 min.

Pondemonium is a 40-minute giant-screen film and companion study guide about the hidden wilderness that exists right in our own backyards. Set in a typical suburban home and neighboring wetland, it is an entertaining story that reveals the great web of life that surrounds and sustains us, but which many have forgotten how to see. The film follows a cast of common but secretive creatures, including raccoons, deer, frogs, salamanders, coyotes and a variety of birds and insects. You'll also meet Katie, a ten-year-old screen-obsessed girl who learns to see beyond the glow of her iPad to the wonders of nature around her. Produced by Academy Award-nominated filmmakers Andrew Young and Susan Todd, *Pondemonium* will be a stunning visual spectacle that reveals the treasures that await when we take the time to stop, look and listen to the natural world.

Virus Legion

Joyversal Media Group
Release Date: 3/15/2016
Format: 2D
Length: 100 min.

A brutal war that lasted three billion years. This is a war between humans and viruses. They are the *Virus Legion*. How many lives have been destroyed by viruses? How many human lives were killed by viruses? Do you believe that the human body is the war battlefield? The microscopic world war is imminent. Who will be able to win the war? This is the first medical and health theme blockbuster movie in China.

Warcraft

Universal Pictures
Release Date: 6/10/2016
Format: 3D
Length: 120 min.

From Legendary Pictures and Universal Pictures comes *Warcraft*, an epic adventure of world-colliding conflict based on Blizzard Entertainment's global phenomenon. The peaceful realm of Azeroth stands on the brink of war and its civilization faces a fearsome race of invaders: Orc Warriors fleeing their dying home to colonize another. As a portal opens to connect the two worlds, one army faces destruction and the other faces extinction. From opposing sides, two heroes are set on a collision course that will decide the fate of their family, their people and their home. So begins a spectacular saga of power and sacrifice in which war has many faces, and everyone fights for something.

A Year in Space

Tycho Brahe Planetarium
Release Date: 9/30/2016
Format: 3D
Length: 10 min.

The short film *A Year in Space* looks at our planet from space. We look at how the Earth's rotation and axial tilt are the cause for day and night and the various seasons. Science has brought us an outpost in space, the International Space Station, where astronauts live and work, 400 km above the Earth. After a look at our own planet, we look at the Earth's position in our Solar System as one in 8 planets orbiting the Sun—our star! The planets vary in colour and size, but in the end the Sun dominates our place in the Universe. Without it we would not have life on our planet.

Graeme Ferguson Remembers Colin Low

*(from **LOW** on page 1)*

films, notably *City of Gold* (1957), which pioneered the use of archival stills in the manner later adopted by **Ken Burns**.

One day in the 1950's, Wolf showed me through the studio where he was shooting models of the Earth, the planets, and their moons for a new film being co-directed by Colin and Roman. At a time when **NASA** had yet to launch its first probe into the solar system, Colin devised a way for audiences to experience space travel. *Universe* (1960) is one of the most successful educational films ever made.

Stanley Kubrick tried to hire Colin to create similar special effects for ***2001, A Space Odyssey*** (1968), but Colin was too busy with his next project, a presentation for Montreal's Expo '67. Roman and he had hatched the idea that the National Film Board should have its own pavilion, called ***Labyrinth***, for which they would create a revolutionary multi-screen film to be shown in two acts. Each episode would require its own theater, and each theater would be unlike any that had ever existed before. Incredibly, Roman and Colin persuaded the tight-fisted Canadian government to pay for this quixotic proposal.

National Film Board of Canada

Colin Low, circa 1954.

About 1964, I visited the hangar at an aircraft factory where they were carrying out the early experiments. They invited me to walk out on a very large sheet of plate glass, which turned into a magic carpet. As the lights went down, the carpet lifted off and soared above the skyscrapers of Montreal. I had nothing to hold on to, so the effect was, to put it mildly, alarming.

Montreal Gazette

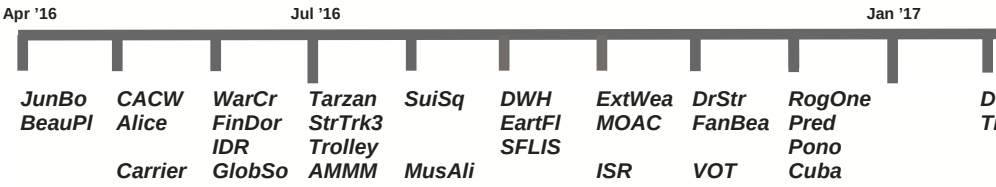
At an animation stand in 1960.

Colin and Roman soon discovered that flying on a magic carpet made some people airsick, so they modified the design. In the pavilion's first chamber the audience stood in balconies above a horizontal 70mm screen which was adjacent to a vertical screen. The film's action moved back and forth between these two screens, an unprecedented use of cinema. Colin explained another reason that the theater had such a powerful effect; each time the viewers looked down to the screen below they had to tilt their heads forward, which strongly affected their inner ears and produced vertigo.

The audience then entered the second chamber, actually a series of dark labyrinthine corridors, and arrived finally at the third and final chamber, where they would do battle with the Minotaur. In this theater the audience was confronted by five screens arranged in the shape of a cross. The total picture was three times the width of a normal screen, and also three times as tall. In order to take advantage of the unusual height, most of the viewers were positioned in balconies, which put them in close proximity to the action.

Labyrinth was a stunning success. Nobody had ever seen anything like it. People were willing to line up for hours to get in, and the pavilion became one of the most popular at Expo '67. But it was not the only one with long line-ups. A number of other filmmakers explored the possibilities of "expanded cinema," and there were

*(see **LOW** on page 14)*



All films are 3D unless noted, underlined titles are 2D
* New listing.
Updated information is printed in **bold**.
Unless noted, all films run about 40 minutes.
Some titles with limited release territories are not listed.

Captain America: Civil War
Walt Disney Pictures; distributor: Walt Disney Pictures; directors: Anthony Russo, Joe Russo. Cast: Scarlett Johansson, Elizabeth Olsen, Chris Evans, Robert Downey Jr., Paul Rudd, Sebastian Stan, Jeremy Renner, Martin Freeman, Tom Holland, Paul Bettany. Release: May 6. DMR.
– First film to be shot with the new IMAX/Arri 2D digital camera.

Alice Through the Looking Glass
Walt Disney Pictures; distributor: Walt Disney Pictures; director: James Bobin. Cast: Johnny Depp, Anne Hathaway, Helena Bonham Carter, Alan Rickman, Mia Wasikowska, Sacha Baron Cohen, Andrew Scott, Michael Sheen. Release: May 27. DMR.

Carrier (wt)
K2 Communications, Giant Screen Films; distributor: K2 Communications, Giant Screen Films; director: Stephen Low; producers: Don Kempf, Bob Kresser, Mark Kresser, Andy Wood. Release: late May (24-min. version); November (40-min. version).
– January: Shot on the USS Stennis near San Diego, CA.
– Additional shooting on the east coast later in the year.

Warcraft
Universal Pictures; distributor: Universal Pictures; director: Duncan Jones. Cast: Dominic Cooper, Travis Fimmel, Paula Patton, Ben Foster, Toby Kebbell. Release: June 10. DMR.

Finding Dory
Pixar Animation; distributor: Walt Disney Pictures; directors: Andrew Stanton, Angus MacLane. Cast: Idris Elba, Diane Keaton, Kaitlin Olson, Dominic West, Ellen DeGeneres, Ed O'Neill, Albert Brooks, Ty Burrell, Eugene Levy. 2D. Release: June 17. DMR.

Independence Day: Resurgence
Twentieth Century Fox; distributor: Twentieth Century Fox; director: Roland Emmerich. Cast: Liam Hemsworth, Vivica A. Fox, Bill Pullman, Jeff Goldblum, William Fichtner, Charlotte Gainsbourg, Sela Ward, Brent Spiner, Judd Hirsch. Release: June 24. DMR.

Global Soundscapes: Mission to Record the Earth (wt)
Foxfire Interactive, Masters Digital; digital distributor: Foxfire Interactive; producers: Brad Lisle, Tim Archer; DPs: Marcus Lehman, Sean White, Michael Lienau, Jason Sturgis; executive producer: Brad Lisle. 2D. ***Release: June.***

The Trolley (wt)
Stephen Low Company; distributor: Stephen Low Company; director: Stephen Low; producer: Pietro Serapiglia . 2D. Release: June.

Amazing Mighty Micro Monsters (wt)
Colossus Productions, Atlantic Productions; distributor: Atlantic Productions; producer: Anthony Geffen. Release: Mid-2016.
– Post-production is under way.

Museum Alive 3D
Colossus Productions, Atlantic Productions; distributor: Atlantic Productions; director: Daniel M. Smith; producer: Anthony Geffen; script: David Attenborough, Mike Davis; DP: Tim Cragg, Chris Parks; score: Ilan Eshker. Cast: David Attenborough. Release: Mid-2016.

The Legend of Tarzan
Village Roadshow Pictures; distributor: Warner Bros.; director: David Yates. Cast: Margot Robbie, Alexander Skarsgård, Samuel L. Jackson, Christoph Waltz, John Hurt, Jim Broadbent, Djimon Hounsou. 2D. Release: July 1. DMR.

Star Trek Beyond
Bad Robot; distributor: Paramount Pictures; director: Justin Lin. Cast: Chris Pine, Zachary Quinto, Karl Urban, Zoe Saldana, Idris Elba, Simon Pegg, Anton Yelchin, John Cho. 2D. Release: July 22. DMR.

Suicide Squad
DC Entertainment; distributor: Warner Bros.; director: David Ayer. Cast: Margot Robbie, Scott Eastwood, Jared Leto, Cara Delevingne, Will Smith, Jai Courtney, Ben Affleck. 2D. Release: August 5. DMR.

Deepwater Horizon
Lionsgate; distributor: Lionsgate; director: Peter Berg. Cast:Kurt Russell, Dylan O'Brien, Mark Wahlberg, Kate Hudson, Gina Rodriguez, John Malkovich. 2D. Release: Sept. 30. DMR.

Earthflight 3D
John Downer Productions, BBC Earth; distributor: BBC Earth, Giant Screen Films; director, producer: John Downer; executive producers: Neil Nightingale, John Downer. Release: September.
– February: Recorded narration.
– Post-production is under way.

The Search for Life in Space
December Media; distributor: MacGillivray Freeman Films; director: Steve Westh; producer: Stephen Amezdroz; DP: Jim Frater; script: Klaus Toft; score: Dale Cornelius; executive producers: Tony Wright, Stuart Menzies. Cast: Lisa Kaltenegger, Chris Johns. Release: September.
– In post-production.

Extreme Weather (wt)
National Geographic Studios; distributor: National Geographic Studios; director, producer, DP: Sean Casey; script: Mose Richards; executive producer: Brooke Runnette. Release: October.

Mysteries of China (formerly *Mysteries of Ancient China*)
Giant Screen Films, Top Production China; distributor: Giant Screen Films; director: Keith Melton; producers: Don Kempf, Andy Wood, Keith Melton, Li Huixing; DP: Reed Smoot; script: Mose Richards. ***Release: October.***
– Post-production is under way.

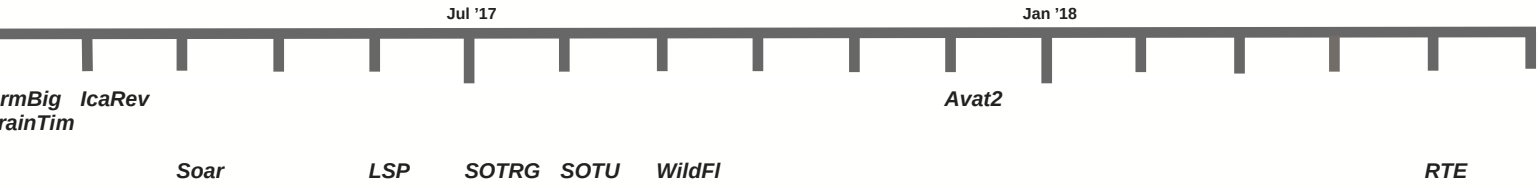
In Saturn's Rings
SV2 Studios; distributor: BIG & Digital; director, producer, writer, executive producer: Stephen van Vuuren. 2D. Release: Fall.
– Rendering for the opening section, originally expected to take 3–6 months, is taking much longer.

Voyage of Time
Sophisticated Films; distributor: Broad Green Pictures; director, writer: Terence Malick; producers: Dede Gardner, Nicolas Gonda, Sarah Green, Grant Hill, Brad Pitt, Bill Pohlad, Andreas Roald, Sophokles Tasioulis; DP: Paul Atkins; score: Ennio Morricone; executive producers: Tanner Beard, Mary Bing, Yves Chevalier, Ryan Rettig, Donald Rosenfeld. Release: Fall.

Doctor Strange
Warner Bros.; distributor: Warner Bros.; director: David Yates. Cast: Eddie Redmayne, Ezra Miller, Colin Farrell, Jon Voight, Katherine Waterston, Ron Perlman, Samantha Morton. Release: November 4. DMR.

Fantastic Beasts and Where to Find Them
Marvel Studios; distributor: Walt Disney Studios; director: Scott Derrickson. Cast: Rachel McAdams, Benedict Cumberbatch, Tilda Swinton, Mads Mikkelsen, Chiwetel Ejiofor. Release: November 18. DMR.

Rogue One
Lucasfilm; distributor: Walt Disney Pictures; direc-



tor: Gareth Edwards. Cast: Felicity Jones, Mads Mikkelsen, Alan Tudyk, Ben Mendelsohn, Donnie Yen, Diego Luna, Forest Whitaker. Release: December 16. DMR.

Predators (wt)
Silverback Productions, BBC Earth; distributor: BBC Earth, Giant Screen Films; director, producer: Alastair Fothergill; DP: Jamie McPherson; ***score: George Fenton****; executive producers: Neil Nightingale, Alastair Fothergill. Release: December.*
- Post-production is under way.

Pono: The Secret of Hawaii
Happy Planet Productions; distributor: tba; director, DP, writer: Pierre Hugues Routhier; producers: Richard W. Kroon, Margaret Goode; score: Cody Westheimer. Executive producers: Pierre Hugues Routhier, Richard W. Kroon. Cast: "Uncle" Earl Kamakaonaona. Release: December.
- Location filming on the Islands of Hawaii began in 2014 and will wrap in 2016.

Cuba
Golden Gate 3D; distributor: tba; director, producer: Peter Chang. Release: 2016.

Dream Big: Engineering Wonders of the World (wt)
MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producer: Shaun MacGillivray; DPs: Brad Ohlund, Greg MacGillivray, Ron Goodman; script: Stephen Judson, Jack Stephens; score: Steve Wood. Release: February 2017.
- December 2015: Filmed in Haiti, Australia, and China.
- Spring: Additional filming in China, the Middle East, and locations in Europe and the US.

Train Time (wt)
Stephen Low Company; distributor: Stephen Low Company; director: Stephen Low; producer: Pietro Serapiglia. 2D. Release: February 2017.

Icarus' Revenge
N3D Land Films; distributor: nWave Pictures; directors: Pascal Vuong, Ronan Chapalain; producers: Catherine Vuong, Pascal Vuong; script: Pascal Vuong; score: Franck Marchal; executive producers: Catherine Vuong, Pascal Vuong. Cast: Bertrand Piccard, André Borschberg. Release: March 2017.
- February-March: Scouting in Hawaii.
- April: Solar Impulse's flight around the world is expected to continue.
- May-June: Filming in Hawaii.

Soar
RPG Productions, Soaring the West, Inc.; distributor: tba; director: Matthew Murray; producers: Jennifer Casey, Rick Gordon; DP: Brandan Carlson;executive producers: Jennifer Casey, Rick Gordon. Release: spring 2017.
- Early 2016: Will film additional Perlan tests early 2016 in Minden.
- July: Filming of world record high-altitude flight in Patagonia, Argentina.

Avatar 2
Lightstorm Entertainment; distributor: Twentieth Century Fox; director: James Cameron. Cast: Zoe Saldana, Sigourney Weaver, Sam Worthington, Stephen Lan. Release: Dec. 25. DMR.

Lightspeed Pioneers
No Final Frontier Productions, Mind's Eye Creative, Wonder Mill Cosmos; distributor: BIG & Digital (flat-screen), Evans & Sutherland (fulldome); director, producer, writer: Lee Fanning. 2D. Release: 2017.

Secrets of the Royal Garden
Atlantic Productions; distributor: tba; director: Martin Williams; producer: Anthony Geffen; script: David Attenborough; DP: Tim Cragg; score: Joel Douek; executive producer: Anthony Geffen. Shot in 4K. Cast: David Attenborough. Release: 2017.

Secrets of the Universe
Stephen Low Company; distributor: K2 Communications; director: Stephen Low; DP: Mark Poirier; executive producer: K2 Communications. Release: 2017.

Wild Flight 3D
Colossus Productions, Atlantic Productions; distributor: Atlantic Productions; director: David Lee; producer: Anthony Geffen; writer: David Attenborough; DPs: Paul Williams, Peter Parks, Chris Parks; executive producer: Anthony Geffen. Release: 2017.
- Principal photography is complete. Post-production is under way.

Return to Everest (wt)
MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producer: Shaun MacGillivray; script: Stephen Judson; DPs: Brad Ohlund, Michael Brown, Greg MacGillivray, Jack Tankard, Ron Goodman; score: Steve Wood. Release: 2018.

Filming for RPG Productions' and Soaring the West's Soar.

RPG Productions.

*(from **LOW** on page 11)*

many notable successes.* However, the technology had an Achilles heel; for the most part the films were shot with multiple cameras and shown on multiple projectors, a cumbersome and error-prone procedure.

During the run of Expo it occurred to Roman and me to invent a new motion picture system that would make giant-screen theaters available around the world, and enable the production of giant-screen feature films. However, in place of multiple projectors we would use a single powerful projector. We were soon joined by two of my high school classmates, **Robert Kerr** and **Bill Shaw**, and we called our invention IMAX.

The next world exposition was to take place in Osaka, and the **Fuji Group** invited the *Labyrinth* team to repeat, and if possible outdo, its Montreal success. Roman persuaded the sponsors to let him make ***Tiger Child*** in IMAX, and to project it with our unproven projector. However the pavilion's design called for the audience to stand on a rotating turntable, and that precluded us from installing a proper IMAX theater, which in any case we had yet to design.

I remember a flight from Tokyo to Los Angeles at that time, during which Colin and I spent the whole night wrestling with the design of IMAX theaters. Our starting point was the third chamber of Labyrinth, where the balconies provided excellent sight lines to the very tall screen. However Colin had learned that it takes considerable time to load people into balconies, so we chose instead to position the audience on a single deck, but to rake it steeply. That design goes back to Greek theaters, but was not much used in motion picture palaces. Now called stadium seating, it has become the norm, not only for IMAX theaters, but for many conventional cinemas as well.

The bigger the screen, the better suited it is for 3D, so from the beginning we knew that IMAX would be ideal for 3D, but for a long time we put the idea aside. We found it nearly impossible to find customers with enough money to build an IMAX theater, let alone pay for its projector, so it seemed inconceivable that an exhibitor would pay for a second projector.

Colin was undaunted. It became his practice to call about once a month to remind me how important it was that we get started on 3D. Although 3D was then out of fashion, I had been very impressed by **Norman McLaren**'s Festival of Britain film, *Around is Around* (1953), so I didn't have to be persuaded of the medium's creative possibilities. Colin's calls continued for about ten years, until eventually he took matters into his own hands.

L to r: Roman Kroitor, Colin Low, and Graeme Ferguson, in 1970, while making the first IMAX film, Tiger Child, *in Japan.*

At that time the Soviets had built a number of 3D theaters, and Colin was able to borrow 70mm equipment from NIKFI, the Soviet film research organization. The tests he conducted were interesting, but 70mm screens weren't nearly big enough to suit him, so Colin continued to pursue his real goal, IMAX 3D. Finally he saw his opportunity. Vancouver planned to host a world exposition in 1986, and Colin single-handedly persuaded the government to construct an IMAX 3D theater in the Canadian pavilion. He then badgered CN Rail to pay for the first IMAX 3D film, ***Transitions***, which at last would allow him to experiment to his heart's content.

A few years earlier Colin had concluded that we should pay serious attention to the new field of computer graphics. He convened a meeting at the **Reuben H. Fleet Science Center** in San Diego, and invited Roman and me to participate. He also invited **Dr. Nelson Max**, who was on the staff of the Lawrence Livermore Laboratory, where computer graphics were being used in the design of hydrogen bombs.

It quickly became apparent that by using a computer rather than a camera we could create the world's first 3D dome presentation, and show it in our Omnimax (IMAX Dome) theaters. We demonstrated the concept to **Sony**, because we thought that they would like something novel to show at the Tsukuba Expo in 1985, but that company decided to use the fair to introduce their Jumbotron. We then showed the process to **Fujitsu**, who recognized that it was a perfect fit with their own research and development, and they provided Nelson and Roman with a supercomputer for the production of ***We Are Born of Stars*** (1985). Nelson soon found that filmmaking was more satisfying than bomb-making, so for several years we were able to engross much of his time.

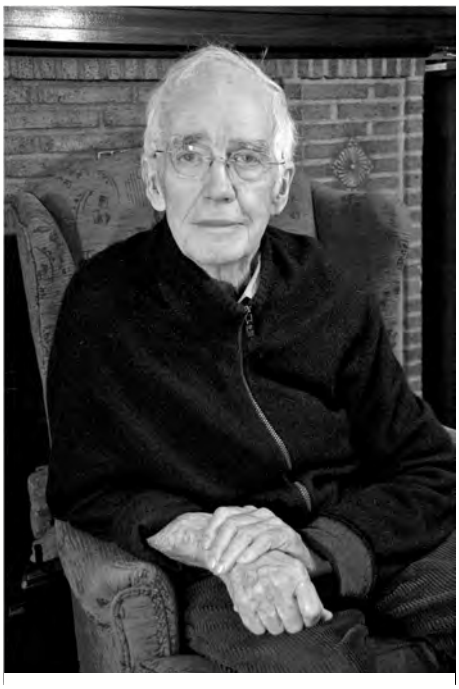
We Are Born of Stars was shown on a single projector, using the anaglyph system, so although the film was in 3D, it was monochromatic. The introduction of full-color IMAX 3D would take place a year later, with Colin's *Transitions*. That film provided a superb test flight for the new medium, and Colin was the perfect test pilot. With his endless curiosity he tried out a wide variety of ways in which IMAX 3D could be used.

The audience was delighted by the novel experience, but there was one thing still to be proven: could IMAX 3D tell a story? About that time the Japanese brewing and distilling company, **Suntory**, asked Roman to produce a film for the company's pavilion at Expo '90, and Roman chose Colin's son, **Stephen Low**, to write and direct ***The***

Courtesy of Alex Low.

Last Buffalo (1990) in IMAX 3D, which Stephen did brilliantly.

Few films have been so influential. When the owners of IMAX theaters saw *The Last Buffalo*, many of them demanded that we convert their projectors to 3D. Then something unprecedented happened; our new customers flatly refused to install 2D systems. Every theater had to be 3D-compatible.



Stephen Low Company

Colin Low in 2015.

Decades later, Hollywood re-discovered 3D. Now many of the industry's biggest blockbusters are shown in IMAX 3D, such as the latest episode of ***Star Wars***, and most notably ***Avatar***, a great critical success and the highest grossing film of all time. Colin's persistence paid off, and he precipitated a revolution.

Just as Colin had pushed us to develop IMAX 3D, we reciprocated by enlisting his help to test our high-frame-rate system, which we called IMAX HD. Colin's ***Momentum*** (1992) was featured in the Canadian pavilion at the 1992 expo in Seville, Spain, and its popularity led him to conduct tests of what one might term IMAX 3D HFR, although the company has yet to introduce such a system. HFR can be impressive, but if film-based it is very expensive. (When combined with IMAX 3D, it uses four times as much film as conventional IMAX.) However digital technology may make it viable, and IMAX 3D HFR could be a useful medium in the future.

After the success of *Universe*, Colin was determined to make a companion film, to be called *Microcosm*, and eventually he proposed it as an IMAX project. Although the film never went into production, Colin prepared a storyboard, and Roman and I participated in scripting sessions, where I learned a memorable lesson from Colin. I had somehow come to believe that there was a hierarchy of species, from single-cell to human. Colin would have none of it. "Humans are not superior to cats or snails or gnats, they are just different," he told me again and again. Eventually I got it through my thick head that Colin was right.

To highlight Colin's contributions to IMAX, I have had to leave out many of his other films, like the *Challenge for Change* series that was so beneficial to the fishing communities of Newfoundland. Incredibly, he made more than 200 films in all.

Colin was a genius, his creativity was prolific, and his humanity was awesome. Any one of his achievements would have been sufficient for an ordinary person, but they tumbled out in profusion, and we are all his beneficiaries.

* Editor's note: Ferguson is too modest to mention that one of these revolutionary films was his own ***Polar Life***, which featured 11 film screens surrounding a huge rotating platform on which audiences sat. The film was digitally restored and in the fall of 2014 a special installation was built in Montreal to recreate the experience. (*See Shorts, September 2014.*)

Graeme Ferguson is a filmmaker, co-inventor of the IMAX film format, and co-founder of Imax Corporation. He directed, produced, and photographed North of Superior*, the first giant-screen film made for the first permanent IMAX theater in the world. He has produced or directed 18 IMAX films, including eight space films, the latest of which,* A Beautiful Planet*, opens this month.*

Worldwide GS and IMAX Theaters

As of April 1, 2016

Note: To avoid double counting, theaters with digital and 15/70 systems are shown as 15/70 only.

C = Commercial Standalone CT = Theme Park
CM = Multiplex I = Institutional

By Format and Operator Type

		C	CM	CT	I	Total
Africa	D		9			**9**
	Total		**9**			**9**
Asia/Pac	D		381	1	31	**413**
	8/70				6	**6**
	10/70				5	**5**
	15/70	1	3	1	23	**28**
	Total	**1**	**384**	**2**	**65**	**452**
Europe	D	2	129	3	7	**141**
	8/70	2		1	2	**5**
	15/70	4	2	4	7	**17**
	Total	**8**	**131**	**8**	**16**	**163**
Middle East	D		10			**10**
	8/70				1	**1**
	10/70				1	**1**
	15/70				2	**2**
	Total		**10**		**4**	**14**
North America	D	7	355	1	53	**416**
	8/70	3			8	**11**
	15/70	6	31		54	**91**
	Total	**16**	**386**	**1**	**115**	**518**
South America	D		17		1	**18**
	8/70				1	**1**
	15/70	1				**1**
	Total	**1**	**17**		**2**	**20**
World	D	9	901	5	92	**1,007**
	8/70	5		1	18	**24**
	10/70				6	**6**
	15/70	12	36	5	86	**139**
	Total	**26**	**937**	**11**	**202**	**1,176**

Totals above do not agree with those below because this table counts theaters with film and digital systems twice.

By 2D / 3D

	2D	3D	Total
Africa		9	**9**
Asia/Pac	49	403	**452**
Europe	15	148	**163**
ME	3	11	**14**
NA	34	454	**518**
SA	1	19	**20**
Total	**132**	**1,044**	**1,176**

By Screen

	Dome	Flat	Comb	Total
Africa		9		**9**
Asia/Pac	45	407		**452**
Europe	13	150		**163**
ME	3	11		**14**
NA	47	469	2	**518**
SA	2	18		**20**
Total	**110**	**1,064**	**2**	**1,176**

Bookings: April 2016 by Film

549 bookings of 75 films in 167 theaters

These listings to not include Hollywood films shown in multiplex IMAX theaters. Those films are listed when they are shown in non-multiplex theaters, and conversely, non-Hollywood giant-screen films showing on multiplex IMAX screens are also listed.

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are ***not*** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 21.

Film	Theater	Open	Close
AirRacer	Hutchinson	1/1/15	12/31/16
AIWC	Chandigarh	9/5/14	9/4/16
AJ	Kolkata SC	1/16	
Amazon	Shanghai 3D STM	8/31/15	8/30/16
Animalop	Pittsburgh CSC	1/1/10	
APE	Taipei AM	4/1/15	4/1/16
Bugs	Calgary TS	9/28/15	9/28/16
	Columbus COSI	9/15/14	6/30/16
	Edmonton TWS	12/26/13	6/30/16
	Fort Worth	2/1/16	6/3/16
	Phoenix ASC	4/22/16	10/6/16
	Raleigh	7/5/14	6/30/16
	San Diego RHF	**7/1/14**	**6/30/16**
	Vancouver TWS	3/11/06	6/30/16
CRA	**Alexandria BA**		**12/31/16**
	Fort Worth	1/5/15	5/27/16
	Pittsburgh CSC	10/1/15	7/1/16
CV	Alexandria BA	10/1/13	12/31/16
	Alexandria BA		12/31/16
D-Day	Chantilly		6/30/16
	Chicago MSI	5/23/14	6/30/16
	Cincinnati MC	5/15/15	
	Cleveland	5/8/15	5/22/16
	Columbus COSI	**5/23/14**	**6/30/16**
	Columbus GA NIM	5/23/14	5/22/16
	Davenport Put	6/6/15	
	Dayton	5/24/14	6/30/16
	Erie	11/11/15	7/7/16
	Hampton VASC	5/23/14	5/22/16
	Hangzhou Bro	6/1/15	6/6/16
	Harrisburg	6/6/15	
	Hutchinson	4/21/14	12/31/16
	London BFI	5/8/15	
	Louisville KSC	5/23/14	7/31/16
	Paris Geo	4/2/14	6/30/16
	Pensacola NAM	10/1/14	
	Peoria RM	4/2/15	
	Phoenix ASC	5/15/15	
	Pittsburgh CSC	5/15/15	12/31/16
	Portland OMSI	**3/16**	**3/17**
	Raleigh	5/23/14	2/1/17
	Spokane RP	4/1/16	9/3/16
	Tallahassee CLC	6/5/15	6/30/16
	Vancouver TWS	11/7/15	11/11/16
	Washington NASM	5/23/14	6/30/16
DIA	**Hartberg**	**3/25/15**	**6/1/16**
DinoAliv	Detroit MSC	10/17/15	10/31/16
	Houston MNS	**12/15/15**	**6/30/17**
	Port of Spain	9/1/15	9/30/16
	Portland OMSI	5/23/14	5/30/16
	Tampa MOSI	**1/30/16**	**6/30/17**
	Vancouver TWS	**2/29/16**	**6/30/16**
	Washington NMNH	5/15/15	5/31/16
Dolphins	**Boston MOS**	**4/9/16**	**10/9/16**
	Gatineau	7/17/15	12/31/16
	Hague	10/11/11	4/1/16
	Speyer Dome		**12/31/16**
DPTP	Killeen	5/12	5/16
	Louisville KSC	6/14	7/16
DSC	**Dearborn THF**	**3/25/16**	**3/25/17**
	Milwaukee	10/6/15	6/30/16
	Raleigh	**1/16/15**	**1/15/17**
Everest	Baltimore MSC	9/15/15	9/14/16
	Hague	5/8/15	5/9/16
	Hartberg	**3/25/15**	**6/1/16**
	Spokane RP	4/1/15	9/30/16
FightPil	**Chantilly**	**12/10/04**	**7/16**
	Corpus Christi Lex	**5/12/12**	**7/17**
	Dayton	**3/1/13**	**6/30/17**
	Huntsville USSRC	**7/1/13**	**7/1/17**
	McMinnville	**3/23/12**	**7/1/17**
	Seattle PSC 2	6/14/13	6/14/16
FOTB	Apple Valley Imx	6/5/15	12/31/16
	Austin TSHM	10/1/15	10/31/16
	Baton Rouge LASM	9/1/15	8/31/16
	Calgary TS	**6/28/13**	**12/31/16**
	Chicago MSI	2/28/14	6/30/16
	Cincinnati MC	2/14/13	6/30/16
	Cleveland	11/27/13	6/30/16
	Columbus COSI	9/1/14	6/30/16
	Davenport Put	2/15/13	6/30/16
	Edmonton TWS	12/26/13	6/30/16
	Gatineau	10/5/12	6/30/16
	Hamaoka	**4/1/16**	**5/31/16**
	Hampton VASC	3/29/13	6/30/16
	Harrisburg	**2/2/14**	**6/30/16**
	Hastings	3/17/13	6/30/16
	Houston MNS	**10/4/12**	**12/31/16**
	London BFI	**9/6/13**	**1/31/17**
	Louisville KSC	9/30/12	6/30/16
	Lubbock SS	3/11/16	6/30/16
	Melbourne MV	**3/21/13**	**9/16/16**
	Memphis Pink	3/1/14	5/23/16
	Norwalk MA	5/22/15	10/7/16
	Nuremberg	**11/19/14**	**6/30/16**
	Orlando SC	3/1/14	6/30/16
	Peoria RM	4/1/16	8/26/16
	Pittsburgh CSC	3/15/13	6/30/16
	Portland OMSI	1/7/15	6/30/16
	Raleigh	10/19/12	6/30/16
	Sacramento Imx	8/13/13	6/30/16
	Saint Augustine	**1/18/13**	**12/31/16**
	Salt Lake City Clark	**2/8/13**	**8/6/16**
	San Antonio 3D AMC	5/15/15	5/14/16
	San Diego RHF	10/12/12	9/30/16
	San Jose Tech	2/9/13	6/30/16
	Shanghai 3D STM	1/1/16	12/31/16
	Syracuse MOST	7/4/15	7/3/16
	Taichung NMNS	7/1/15	6/30/16
	Tallahassee CLC	1/18/13	6/30/16
	Valencia Spn	7/1/15	6/30/16
	Vancouver TWS	6/16/13	6/30/16
	Victoria DCI	4/5/13	6/30/16
	Washington NMNH	10/5/12	1/13/17
G3DNW	Al Khobar	8/20/15	8/21/16
	Apple Valley Imx	10/3/14	4/2/16
	Berlin CS	4/20/14	10/9/16
	Boston NEA	2/15/16	12/31/16
	Budapest CC	4/24/14	5/21/16
	Davenport Put	10/17/14	10/16/16
	Denver MNS	8/1/15	7/31/16
	Gatineau	10/10/14	6/30/16
	Guayaquil	4/20/14	5/4/16
	Hartford CSC	11/27/15	4/10/16
	Hastings	2/10/15	6/12/16
	Indianapolis Imx	9/21/15	6/12/16
	Katowice CC	6/18/14	9/19/16
	Krakow CC	6/18/14	9/19/16
	Kuwait SCK	10/3/14	4/2/16
	Lodz CC	6/18/14	9/19/16
	Louisville KSC	6/18/15	6/17/16
	Lucerne	6/5/14	6/4/16
	Moscow BFC	10/6/14	10/31/16
	Nuremberg	10/15/14	5/19/16
	Omaha Zoo	8/1/15	6/30/16
	Orlando SC	7/5/14	1/4/17
	Poznan CC	6/18/14	9/19/16
	Prague CC	5/22/14	5/21/16
	Seattle PSC 2	11/20/15	4/30/17
	Victoria DCI	9/14/15	4/28/16
	Warsaw CC	6/18/14	9/19/16
GC	Grand Canyon DCI	11/1/99	12/16
GCA	Harrisburg	11/1/14	12/31/16
	Indianapolis Imx	3/11/16	12/31/16
	Mexicali	5/21/15	5/20/16
	Shanghai 3D STM		**6/1/16**
	Sinsheim	10/31/09	12/31/16
	Spokane RP	5/1/15	12/31/16
	Syracuse MOST	4/4/15	4/3/16
GreatApe	Parker	1/30/16	7/29/16
Greece	Baltimore MSC	9/15/15	9/14/16
	Gatineau		12/31/16
GWS	**Boston NEA**	**5/31/13**	**6/30/17**
	Charlotte DP	5/9/15	5/31/16
	Galveston	6/28/14	12/31/16
	New Orleans	10/6/15	6/30/16
	Portland OMSI	**11/16/15**	**12/31/16**
	Saint Augustine	8/9/13	9/8/16
	Seattle PSC 1	9/19/14	9/19/16
	Sioux Falls	1/30/15	6/30/16
	Sudbury	**3/3/16**	**3/31/17**
	Tallahassee CLC	6/15/13	6/30/16
	Tampa MOSI	**1/1/16**	**12/31/16**
	Virginia Beach AMSC	5/29/14	6/30/16
HCBTD	San Simeon DCI	8/17/96	
HidUniv	**Athens Eug**	**3/20/15**	**6/1/16**
	Glasgow	**5/2/14**	**6/1/16**
	London SM	**10/18/13**	**6/1/16**
	Orlando SC	6/13/14	4/2/16
	Raleigh	**11/7/14**	**6/1/16**
	Taipei AM	7/1/15	6/30/16
	Tallahassee CLC	**2/14/14**	**6/1/16**
	Valencia Spn	4/1/14	6/30/16
	Washington NASM	1/30/14	4/1/16
HOTB	Dongguan STM	3/1/16	2/28/17
	New Orleans	**4/7/16**	**4/28/16**
HumpbWha	**Austin TSHM**	**2/13/15**	**12/31/16**
	Baltimore MSC	7/1/15	6/30/16
	Berlin CS	5/1/15	4/30/16
	Boston NEA	**2/13/15**	**6/1/16**

Film	Theater	Open	Close
	Chicago MSI	5/29/15	5/28/16
	Columbus COSI	**6/1/15**	**3/10/17**
	Copenhagen TBP	10/8/15	10/7/16
	Dearborn THF	2/13/15	6/13/16
	Denver MNS	6/5/15	6/4/16
	Edmonton TWS	10/2/15	10/1/16
	Galveston	5/23/15	5/22/16
	Houston MNS	**3/13/15**	**3/15/17**
	Los Angeles CSC	7/3/15	7/2/16
	Memphis Pink	**3/7/15**	**6/1/16**
	Monterrey Pap	2/23/16	6/22/16
	Norwalk MA	2/13/15	5/12/16
	Nuremberg	4/30/15	4/29/16
	Orlando SC	**2/13/15**	**6/1/16**
	Paris Geo	7/7/15	7/6/16
	Philadelphia FI	6/20/15	6/19/16
	Raleigh	3/20/15	4/23/16
	Regina	11/20/15	11/19/16
	Richmond SMV	**3/14/15**	**6/1/16**
	Saint Paul SMM	10/9/15	10/8/16
	Seattle PSC 2	4/27/15	5/15/16
	Sinsheim	5/21/15	5/20/16
	Sudbury	9/24/15	10/6/16
	Sydney WBS	4/23/15	4/2/16
	Tallahassee CLC	**2/20/15**	**6/1/16**
	Toronto OSC	5/15/15	5/14/16
	Vancouver TWS	10/9/15	10/8/16
	Victoria DCI	6/19/15	6/18/16
	Virginia Beach AMSC	9/8/15	9/7/16
IOLM	Salt Lake City Clark	4/4/14	4/29/16
Jerusale	**Chicago Imx**	**2/19/16**	**9/1/16**
	Des Moines	7/1/15	6/30/16
	Fort Worth	**3/21/16**	**5/1/16**
	Hague	3/31/14	6/30/16
	Harrisburg	10/18/14	10/31/16
	Lucerne	7/1/15	6/30/16
	Milwaukee	10/9/15	6/30/16
	Peoria RM	11/14/15	11/13/16
	Pittsburgh CSC	3/7/14	12/31/16
	Portland OMSI	11/18/13	11/20/16
	Saint Louis SC	10/4/13	6/3/16
	Saint Paul SMM	**1/8/16**	**9/5/16**
	San Diego RHF	11/20/15	10/31/16
	Speyer Dome	**12/12/13**	**12/11/16**
	Tallahassee CLC	11/15/14	11/27/16
	Valencia Spn	**4/1/15**	**6/30/16**
JIAC	Baltimore MSC	9/15/15	9/14/16
	Gatineau	7/17/15	12/31/16
JMCSO	Boston NEA	4/16/15	4/16/16
	Columbus COSI	9/25/15	5/30/16
	Copenhagen TBP	6/25/15	6/25/16
	Dearborn THF	2/27/15	12/31/16
	Denver MNS	8/14/15	8/14/16
	Galveston	3/6/15	3/6/17
	Gatineau	9/4/15	9/30/16
	Guayaquil	**4/15/16**	**4/14/17**
	Hangzhou LCSTM	**1/1/16**	**12/31/16**
	Hastings	2/11/16	2/11/17
	Houston MNS	5/22/15	5/22/16
	Keelung NMMST	1/1/16	12/31/16
	Kuwait SCK	7/17/15	7/17/16
	Lehi	8/7/15	4/7/16
	Lucerne	3/17/16	3/16/17
	New Orleans	2/12/16	2/2/17
	Phoenix ASC	2/12/16	7/28/16
	Poitiers Solido	2/1/16	12/31/16
	Portland OMSI	2/20/15	2/27/17
	Puebla	4/23/15	4/26/16
	Saint Augustine	1/1/16	1/1/17
	Tallahassee CLC	8/14/15	8/14/16
	Virginia Beach AMSC	6/16/15	6/13/16
	Washington NMNH	3/20/15	3/20/17
JTM	Edmonton TWS	12/26/13	6/30/16
	Johor Bahru TGV	9/17/15	8/31/16
	Penang TGV	9/17/15	8/31/16
	Petaling Jaya SP TGV	9/17/15	8/31/16
	Petaling Jaya Ut TGV	9/17/15	8/31/16
JTS	Albuquerque NMMNH	4/30/16	4/30/17
	Chantilly	**5/1/15**	**5/1/17**
	Charlotte DP	9/19/15	9/19/16
	Cincinnati MC	10/9/15	10/9/16
	Columbus GA NIM	**12/4/15**	**12/4/16**
	Copenhagen TBP	3/26/15	6/22/16
	Corpus Christi Lex	5/22/15	5/31/16
	Dayton	**3/6/15**	**3/5/17**
	Denver MNS	8/14/15	8/14/16
	Des Moines	3/1/15	5/31/16
	Harrisburg	**9/14/15**	**6/30/17**
	Houston MNS	10/1/15	10/1/16
	Houston SCH	3/14/15	3/17/17
	Huntsville USSRC	2/13/15	8/31/16
	Hutchinson	**2/20/15**	**7/2/17**
	Kaohsiung NSTM	1/1/16	7/31/16
	KSC 1	2/27/15	3/6/17
	Kuwait SCK	1/4/16	7/3/16
	Las Palmas	5/30/15	5/30/16
	Lehi	1/1/16	6/30/17
	Leon Exp	12/1/15	5/31/16
	Los Angeles CSC	10/29/15	9/1/16
	Memphis Pink	1/9/16	6/30/16
	New Orleans	11/19/15	11/19/16
	Orlando SC	7/2/15	12/31/16
	Oulu	11/2/15	5/1/16
	Pensacola NAM	**4/1/15**	**5/27/16**
	Philadelphia FI	6/20/15	6/20/16
	Portland OMSI	**3/20/15**	**3/20/17**
	Salt Lake City Clark	**5/15/15**	**5/31/17**
	San Diego RHF	**3/27/15**	**7/1/16**
	San Jose Tech	**4/30/16**	**6/30/17**
	Tampa MOSI	5/22/15	5/21/16
	Tijuana	**4/1/16**	**4/1/17**
	Toulouse CDE	2/1/16	1/7/17
	Washington NASM	**3/6/15**	
JTTSP	Hague	7/1/14	6/30/16
	Paris Geo	**5/16/14**	**6/1/16**
	Spokane RP	5/24/15	9/30/16
	Stockholm	**2/14/14**	**6/1/16**
Kenya	**Kuwait SCK**	**9/22/15**	**9/21/16**
	Mexico City Pap	**11/13/15**	**11/1/16**
LastReef	Chongqing STM	9/8/15	9/10/16
	Dongguan STM	**4/1/16**	**4/1/17**
	Hutchinson	10/5/12	9/30/16
	Louisville KSC	2/8/14	6/30/16
	Salt Lake City Clark	10/9/15	8/31/16
	Sioux Falls	1/30/15	6/30/16
	Tallahassee CLC	1/17/14	6/30/16
LITAOA	Chantilly	5/1/15	4/9/16
	Columbus COSI	10/14/15	10/13/16
	Dayton	9/8/15	9/4/16
	Denver MNS	**1/29/16**	**12/31/16**
	Des Moines	6/5/15	6/4/16
	Edmonton TWS	6/12/15	6/11/16
	Garden City	4/10/15	4/9/16
	Gatineau	**4/18/16**	**4/17/17**
	Harrisburg	7/22/15	7/9/16
	Huntsville USSRC	4/10/15	4/9/16
	London BFI	10/16/15	10/15/16
	McMinnville	4/10/15	4/9/16
	Memphis Pink	9/12/15	9/11/16
	Mobile	9/15/15	4/15/16
	Orlando SC	11/13/15	11/19/16
	Pensacola NAM	4/10/15	4/9/16
	Peoria RM	**1/22/16**	**1/28/17**
	Sacramento Imx	**9/11/15**	
	Saint Augustine	**8/19/15**	
	Saint Louis SC	**1/29/16**	**12/31/16**
	San Jose Tech	**3/19/16**	**3/4/17**
	Washington NASM	4/10/15	4/9/16
LivingSe	Rochester MSC	7/1/15	6/30/16
LOF	**McMinnville**	**3/23/12**	**6/15/17**
MOF	Pensacola NAM	11/8/96	
	Speyer Dome	**1/1/15**	**12/31/16**
MOTN	Alexandria BA	10/1/13	12/31/16
	Cairo EMA	12/15/15	12/14/16
	Pittsburgh CSC		12/31/16
MOTUW	**Aguascalientes**	**1/18/16**	**6/17/16**
	Bradford	**4/12/14**	**6/30/16**
	Calgary TS	7/1/14	
	Copenhagen TBP	**6/19/14**	**6/18/16**
	Dearborn THF	**3/25/16**	**3/25/17**
	Detroit MSC	10/7/15	10/6/16
	Garden City	**9/2/14**	**9/1/16**
	Gatineau	**1/15/16**	**6/30/16**
	Hague	10/1/15	9/16
	Hampton VASC	9/18/15	9/17/16
	Kuwait SCK	**1/30/14**	**7/31/16**
	Lubbock SS	9/18/15	9/17/16
	Mexicali	11/20/15	5/31/16
	Mobile	**1/5/16**	**5/29/16**
	Montreal SC	9/18/15	9/17/16
	Philadelphia FI	**7/1/14**	**4/30/16**
	Pittsburgh CSC	**1/2/14**	**12/31/16**
	Poitiers Imax 3D	**2/1/16**	**1/31/17**
	Raleigh	11/1/15	12/31/16
	Spokane RP	**4/1/16**	**12/31/16**
	Stockholm	9/18/15	9/1/16
	Sydney WBS	**2/14/14**	
	Taichung NMNS	7/1/15	6/30/16
	Valencia Spn	7/1/14	6/30/16
	Victoria DCI	10/9/15	10/8/16
	Virginia Beach AMSC	**2/1/16**	**2/11/17**
ND	New Delhi ICC		
Niagara	Niagara Can DCI	7/1/86	
	Niagara NY DCI	5/1/07	
NPA	Atlanta FMNH	2/12/16	
	Austin TSHM	2/12/16	
	Boston MOS	2/12/16	
	Branson	**3/18/16**	**9/5/16**
	Chattanooga TA	2/12/16	
	Chicago MSI	2/12/16	
	Cincinnati MC	2/12/16	
	Columbus COSI	2/12/16	
	Columbus GA NIM	4/16/16	
	Copenhagen TBP	2/12/16	
	Davenport Put	2/12/16	
	Dearborn THF	3/25/16	
	Des Moines	2/12/16	
	Detroit MSC	2/12/16	
	Edmonton TWS	2/12/16	
	Fort Lauderdale	2/12/16	
	Fort Worth	2/12/16	
	Galveston	3/5/16	
	Hague	2/16/16	
	Hampton VASC	**4/29/16**	**4/28/17**
	Houston MNS	2/12/16	
	Hutchinson	2/19/16	
	Indianapolis Imx	2/12/16	
	Jersey City	2/12/16	
	London BFI	2/12/16	
	Los Angeles CSC	2/12/16	
	Louisville KSC	2/12/16	
	Lucerne	3/17/16	
	Melbourne MV	2/25/16	
	Memphis Pink	3/5/16	
	Mexico City Pap	3/18/16	
	New York AMNH	2/12/16	
	Nuremberg	3/3/16	
	Omaha Zoo	2/12/16	
	Orlando SC	2/12/16	
	Philadelphia FI	2/20/16	
	Pittsburgh CSC	2/12/16	
	Portland OMSI	2/12/16	

Film	Theater	Open	Close
	Raleigh	2/27/16	
	Regina	2/12/16	
	Richmond SMV	4/10/16	
	Sacramento Imx	2/19/16	
	Saint Augustine	2/12/16	
	Saint Louis SC	2/12/16	
	Saint Paul SMM	3/4/16	
	Salt Lake City Clark	2/12/16	
	San Diego RHF	3/18/16	
	San Jose Tech	2/12/16	
	Seattle PSC 2	2/12/16	
	Shreveport	2/12/16	
	Sinsheim	3/4/16	
	Sudbury	2/12/16	
	Sydney WBS	2/25/16	
	Tallahassee CLC	2/19/16	
	Tampa MOSI	2/12/16	
	Tijuana	2/19/16	
	Vancouver TWS	2/12/16	
	Victoria DCI	2/12/16	
	Virginia Beach AMSC	2/12/16	
	Washington NMNH	2/12/16	
	Zion	2/12/16	
OO	Birmingham AL	6/15/15	6/30/16
Ozarks	Branson	9/93	12/16
PTJH	Bogota Mal	5/22/15	5/21/16
	Charlotte DP	11/14/15	5/31/16
	Chicago Imx	2/13/15	12/12/16
	Hague	6/9/15	6/16
	Harrisburg	1/24/15	1/9/17
	Hastings	6/1/15	5/31/16
	Hutchinson	12/18/15	12/17/16
	Kuwait SCK	4/17/15	5/17/16
	Lucerne	9/18/14	6/30/16
	Melbourne MV	6/18/15	5/31/16
	Tijuana	10/17/15	10/16/16
RATW	Birmingham AL	6/15/15	6/30/16
Rescue	McMinnville	6/1/12	12/31/16
Rheged	Penrith	7/1/00	
RME	Pittsburgh CSC	11/26/14	11/25/16
RobotsNG	Albuquerque NMMNH	9/5/15	9/4/16
	Birmingham AL	**1/22/16**	**9/30/16**
	Bradford	9/4/15	12/31/16
	Cleveland	11/1/15	10/1/16
	Columbus COSI	**1/15/16**	**1/14/17**
	Davenport Put	11/1/15	10/31/16
	Dearborn THF	**3/25/16**	**3/25/17**
	Denver MNS	**3/18/16**	**2/28/17**
	Erie	**2/6/16**	**2/28/17**
	Hampton VASC	6/20/15	6/19/16
	Houston MNS	10/2/15	10/1/16
	Huntsville USSRC	6/5/15	6/4/16
	Jersey City	6/5/15	6/4/16
	Kansas City Sci	6/5/15	6/4/16
	Lehi	6/5/15	6/4/16
	London SM	5/23/15	5/22/16
	Orlando SC	6/13/15	6/4/16
	Pittsburgh CSC	9/4/15	9/3/16
	San Jose Tech	10/3/15	10/2/16
	Sioux Falls	**3/4/16**	
	Tallahassee CLC	10/16/15	10/15/16
	Valencia Spn	**3/11/16**	**3/10/17**
SeaRex	Keelung NMMST	1/1/16	12/31/16
	Penrith	9/7/15	8/1/16
Sharks3D	**Puebla**	**4/1/16**	**4/1/17**
SpaceNex	**Birmingham AL**	**3/1/16**	**8/31/16**
	Columbus GA NIM	12/4/15	12/31/16
	Copenhagen TBP	12/17/15	9/15/16
SpacJunk	**Al Khobar**	**1/15/15**	**7/16/16**
TA	Baltimore MSC	4/1/15	6/30/16
	Davenport Put	**1/1/16**	**12/31/16**
	Fort Worth	**3/12/16**	**9/30/16**
	Harrisburg	10/8/14	6/30/16
	Houston MNS	1/1/15	7/31/16
	Kansas City Sci	9/25/15	5/31/16
	Memphis Pink	3/8/14	6/30/16
	Vulcania	**3/13/16**	**11/30/16**
TinyGian	Columbus COSI	3/1/15	9/30/16
	Davenport Put	9/25/15	9/25/16
	Erie	9/8/15	9/30/16
	Hastings	9/24/15	9/30/16
	Melbourne MV	9/17/15	9/30/16
	Raleigh	9/19/15	9/30/16
	Seattle PSC 1	9/12/15	9/12/16
ToFly	**Washington NASM**	**3/7/16**	**12/31/17**
TOTIA	Branson	5/22/15	5/30/16
	Harrisburg	10/18/14	6/30/16
	Hastings	2/1/13	6/30/16
	Houston MNS	1/22/13	7/31/16
	Hutchinson	3/1/13	6/30/16
	Kuwait SCK	**11/18/14**	**9/30/16**
	London SM	**3/1/16**	**9/30/16**
	Louisville KSC	11/28/13	6/30/16
	Phoenix ASC	8/20/15	8/31/16
	Saint Félicien	5/1/14	5/31/16
	Sioux Falls	6/30/15	6/30/16
TTA	**Cleveland**		**12/31/16**
	Copenhagen TBP	8/1/15	4/1/16
	Paris Geo	10/6/15	4/1/16
	Vancouver TWS		6/30/16
VanGogh	**Hague**	**9/1/15**	**7/1/16**
	Peoria RM	3/22/16	2/1/17
Vikings	Gatineau	12/1/15	12/31/16
Vulcania	Vulcania	2/22/02	
WATE	Katoomba	6/1/97	
WildAfri	**Al Khobar**	**4/15/16**	**4/30/17**
	Albuquerque NMMNH	12/19/15	12/31/16
	Apple Valley Imx	**2/1/16**	**6/30/17**
	Birmingham AL	**3/18/16**	**2/15/17**
	Boston MOS	11/20/15	11/30/16
	Fort Lauderdale	10/1/15	9/30/16
	Montreal SC	**12/1/15**	**12/31/16**
	Montreal SC	12/18/15	12/31/16
	Orlando SC	**3/12/16**	**3/31/17**
	Portland OMSI	**12/11/15**	**12/31/16**
WildCats	Lucerne	11/5/15	11/4/16
WM	**Austin TSHM**	**3/1/16**	**12/31/16**
	Dearborn THF	**3/25/16**	**12/31/16**
	Edmonton TWS	**4/22/16**	**12/31/16**
	Guayaquil	**4/20/16**	**4/19/17**
	Harrisburg	**10/18/14**	**6/30/16**
	Hastings	**7/3/15**	**12/31/16**
	Louisville KSC	**2/8/14**	**7/31/16**
	Portland OMSI	**10/1/15**	**5/31/17**
	Seattle PSC 1	5/29/15	5/28/16
	Sudbury	**4/1/16**	**12/31/16**
	Victoria DCI	5/1/15	5/31/16
WOTA	Al Khobar	6/1/15	6/30/16
	Atlanta FMNH	10/2/15	10/31/16
	Hutchinson	8/28/14	9/30/16
	Lubbock SS	11/13/15	11/30/16
WTTR3D	Port of Spain	9/1/15	9/30/16
WWDPP3D	Bradford	9/16/15	9/30/16
	Columbus COSI	9/15/14	5/31/16
	Edmonton TWS	5/1/15	5/31/16
	Gatineau	**2/28/16**	**2/28/17**
	Melbourne MV	**10/1/15**	**9/30/16**
	Memphis Pink	5/21/15	6/30/16
	Milwaukee	**2/1/16**	**6/30/17**
	Parker	**3/26/16**	**9/30/16**
	Peoria RM	2/1/15	5/31/16
	Portland OMSI	8/22/14	8/31/16
	Sioux Falls	9/25/15	9/30/16
	Tallahassee CLC	4/1/15	4/30/16
	Virginia Beach AMSC	6/30/15	6/30/16
Yell	Yellowstone	5/1/14	12/31/16
ZionCany	Zion	7/1/08	

April 2016 by Theater

Theater	Film	Open	Close
Aguascalientes	**MOTUW**	**1/18/16**	**6/17/16**
Al Khobar	G3DNW	8/20/15	8/21/16
	SpacJunk	**1/15/15**	**7/16/16**
	WildAfri	**4/15/16**	**4/30/17**
	WOTA	6/1/15	6/30/16
Albuquerque NMMNH		JTS	4/30/16
	4/30/17		
	RobotsNG	9/5/15	9/4/16
	WildAfri	12/19/15	12/31/16
Alexandria BA	**CRA**		**12/31/16**
	CV	10/1/13	12/31/16
	CV		12/31/16
	MOTN	10/1/13	12/31/16
Apple Valley Imx	FOTB	6/5/15	12/31/16
	G3DNW	10/3/14	4/2/16
	WildAfri	**2/1/16**	**6/30/17**
Athens Eug	**HidUniv**	**3/20/15**	**6/1/16**
Atlanta FMNH	NPA	2/12/16	
	WOTA	10/2/15	10/31/16
Austin TSHM	FOTB	10/1/15	10/31/16
	HumpbWha	**2/13/15**	**12/31/16**
	NPA	2/12/16	
	WM	**3/1/16**	**12/31/16**
Baltimore MSC	Everest	9/15/15	9/14/16
	Greece	9/15/15	9/14/16
	HumpbWha	7/1/15	6/30/16
	JIAC	9/15/15	9/14/16
	TA	4/1/15	6/30/16
Baton Rouge LASM	FOTB	9/1/15	8/31/16
Berlin CS	G3DNW	4/20/14	10/9/16
	HumpbWha	5/1/15	4/30/16
Birmingham AL	OO	6/15/15	6/30/16
	RATW	6/15/15	6/30/16
	RobotsNG	**1/22/16**	**9/30/16**
	SpaceNex	**3/1/16**	**8/31/16**
	WildAfri	**3/18/16**	**2/15/17**
Bogota Mal	PTJH	5/22/15	5/21/16
Boston MOS	**Dolphins**	**4/9/16**	**10/9/16**
	NPA	2/12/16	
	WildAfri	11/20/15	11/30/16
Boston NEA	G3DNW	2/15/16	12/31/16
	GWS	**5/31/13**	**6/30/17**
	HumpbWha	**2/13/15**	**6/1/16**
	JMCSO	4/16/15	4/16/16
Bradford	**MOTUW**	**4/12/14**	**6/30/16**
	RobotsNG	9/4/15	12/31/16
	WWDPP3D	9/16/15	9/30/16
Branson	**NPA**	**3/18/16**	**9/5/16**
	Ozarks	9/93	12/16
	TOTIA	5/22/15	5/30/16
Budapest CC	G3DNW	4/24/14	5/21/16
Cairo EMA	MOTN	12/15/15	12/14/16
Calgary TS	Bugs	9/28/15	9/28/16
	FOTB	**6/28/13**	**12/31/16**

Theater	Film	Open	Close
	MOTUW	7/1/14	
Chandigarh	AIWC	9/5/14	9/4/16
Chantilly	D-Day		6/30/16
	FightPil	**12/10/04**	**7/16**
	JTS	**5/1/15**	**5/1/17**
	LITAOA	5/1/15	4/9/16
Charlotte DP	GWS	5/9/15	5/31/16
	JTS	9/19/15	9/19/16
	PTJH	11/14/15	5/31/16
Chattanooga TA	NPA	2/12/16	
Chicago Imx	**Jerusale**	**2/19/16**	**9/1/16**
	PTJH	2/13/15	12/12/16
Chicago MSI	D-Day	5/23/14	6/30/16
	FOTB	2/28/14	6/30/16
	HumpbWha	5/29/15	5/28/16
	NPA	2/12/16	
Chongqing STM	LastReef	9/8/15	9/10/16
Cincinnati MC	D-Day	5/15/15	
	FOTB	2/14/13	6/30/16
	JTS	10/9/15	10/9/16
	NPA	2/12/16	
Cleveland	D-Day	5/8/15	5/22/16
	FOTB	11/27/13	6/30/16
	RobotsNG	11/1/15	10/1/16
	TTA		**12/31/16**
Columbus COSI	Bugs	9/15/14	6/30/16
	D-Day	**5/23/14**	**6/30/16**
	FOTB	9/1/14	6/30/16
	HumpbWha	**6/1/15**	**3/10/17**
	JMCSO	9/25/15	5/30/16
	LITAOA	10/14/15	10/13/16
	NPA	2/12/16	
	RobotsNG	**1/15/16**	**1/14/17**
	TinyGian	3/1/15	9/30/16
	WWDPP3D	9/15/14	5/31/16
Columbus GA NIM	D-Day	5/23/14	5/22/16
	JTS	**12/4/15**	**12/4/16**
	NPA	4/16/16	
	SpaceNex	12/4/15	12/31/16
Copenhagen TBP	HumpbWha	10/8/15	10/7/16
	JMCSO	6/25/15	6/25/16
	JTS	3/26/15	6/22/16
	MOTUW	**6/19/14**	**6/18/16**
	NPA	2/12/16	
	SpaceNex	12/17/15	9/15/16
	TTA	8/1/15	4/1/16
Corpus Christi Lex	**FightPil**	**5/12/12**	**7/17**
	JTS	5/22/15	5/31/16
Davenport Put	D-Day	6/6/15	
	FOTB	2/15/13	6/30/16
	G3DNW	10/17/14	10/16/16
	NPA	2/12/16	
	RobotsNG	11/1/15	10/31/16
	TA	**1/1/16**	**12/31/16**
	TinyGian	9/25/15	9/25/16
Dayton	D-Day	5/24/14	6/30/16
	FightPil	**3/1/13**	**6/30/17**
	JTS	**3/6/15**	**3/5/17**
	LITAOA	9/8/15	9/4/16
Dearborn THF	**DSC**	**3/25/16**	**3/25/17**
	HumpbWha	2/13/15	6/13/16
	JMCSO	2/27/15	12/31/16
	MOTUW	**3/25/16**	**3/25/17**
	NPA	3/25/16	
	RobotsNG	**3/25/16**	**3/25/17**
	WM	**3/25/16**	**12/31/16**
Denver MNS	G3DNW	8/1/15	7/31/16
	HumpbWha	6/5/15	6/4/16
	JMCSO	8/14/15	8/14/16
	JTS	8/14/15	8/14/16
	LITAOA	**1/29/16**	**12/31/16**
	RobotsNG	**3/18/16**	**2/28/17**
Des Moines	Jerusale	7/1/15	6/30/16
	JTS	3/1/15	5/31/16
	LITAOA	6/5/15	6/4/16
	NPA	2/12/16	
Detroit MSC	DinoAliv	10/17/15	10/31/16
	MOTUW	10/7/15	10/6/16
	NPA	2/12/16	
Dongguan STM	HOTB	3/1/16	2/28/17
	LastReef	**4/1/16**	**4/1/17**
Edmonton TWS	Bugs	12/26/13	6/30/16
	FOTB	12/26/13	6/30/16
	HumpbWha	10/2/15	10/1/16
	JTM	12/26/13	6/30/16
	LITAOA	6/12/15	6/11/16
	NPA	2/12/16	
	WM	**4/22/16**	**12/31/16**
	WWDPP3D	5/1/15	5/31/16
Erie	D-Day	11/11/15	7/7/16
	RobotsNG	**2/6/16**	**2/28/17**
	TinyGian	9/8/15	9/30/16
Fort Lauderdale	NPA	2/12/16	
	WildAfri	10/1/15	9/30/16
Fort Worth	Bugs	2/1/16	6/3/16
	CRA	1/5/15	5/27/16
	Jerusale	**3/21/16**	**5/1/16**
	NPA	2/12/16	
	TA	**3/12/16**	**9/30/16**
Galveston	GWS	6/28/14	12/31/16
	HumpbWha	5/23/15	5/22/16
	JMCSO	3/6/15	3/6/17
	NPA	3/5/16	
Garden City	LITAOA	4/10/15	4/9/16
	MOTUW	**9/2/14**	**9/1/16**
Gatineau	Dolphins	7/17/15	12/31/16
	FOTB	10/5/12	6/30/16
	G3DNW	10/10/14	6/30/16
	Greece		12/31/16
	JIAC	7/17/15	12/31/16
	JMCSO	9/4/15	9/30/16
	LITAOA	**4/18/16**	**4/17/17**
	MOTUW	**1/15/16**	**6/30/16**
	Vikings	12/1/15	12/31/16
	WWDPP3D	**2/28/16**	**2/28/17**
Glasgow	**HidUniv**	**5/2/14**	**6/1/16**
Grand Canyon DCI	GC	11/1/99	12/16
Guayaquil	G3DNW	4/20/14	5/4/16
	JMCSO	**4/15/16**	**4/14/17**
	WM	**4/20/16**	**4/19/17**
Hague	Dolphins	10/11/11	4/1/16
	Everest	5/8/15	5/9/16
	Jerusale	3/31/14	6/30/16
	JTTSP	7/1/14	6/30/16
	MOTUW	10/1/15	9/16
	NPA	2/16/16	
	PTJH	6/9/15	6/16
	VanGogh	**9/1/15**	**7/1/16**
Hamaoka	**FOTB**	**4/1/16**	**5/31/16**
Hampton VASC	D-Day	5/23/14	5/22/16
	FOTB	3/29/13	6/30/16
	MOTUW	9/18/15	9/17/16
	NPA	**4/29/16**	**4/28/17**
	RobotsNG	6/20/15	6/19/16
Hangzhou Bro	D-Day	6/1/15	6/6/16
Hangzhou LCSTM	**JMCSO**	**1/1/16**	**12/31/16**
Harrisburg	D-Day	6/6/15	
	FOTB	**2/2/14**	**6/30/16**
	GCA	11/1/14	12/31/16
	Jerusale	10/18/14	10/31/16
	JTS	**9/14/15**	**6/30/17**
	LITAOA	7/22/15	7/9/16
	PTJH	1/24/15	1/9/17
	TA	10/8/14	6/30/16
	TOTIA	10/18/14	6/30/16
	WM	**10/18/14**	**6/30/16**
Hartberg	**DIA**	**3/25/15**	**6/1/16**
	Everest	**3/25/15**	**6/1/16**
Hartford CSC	G3DNW	11/27/15	4/10/16
Hastings	FOTB	3/17/13	6/30/16
	G3DNW	2/10/15	6/12/16
	JMCSO	2/11/16	2/11/17
	PTJH	6/1/15	5/31/16
	TinyGian	9/24/15	9/30/16
	TOTIA	2/1/13	6/30/16
	WM	**7/3/15**	**12/31/16**
Houston MNS	**DinoAliv**	**12/15/15**	**6/30/17**
	FOTB	**10/4/12**	**12/31/16**
	HumpbWha	**3/13/15**	**3/15/17**
	JMCSO	5/22/15	5/22/16
	JTS	10/1/15	10/1/16
	NPA	2/12/16	
	RobotsNG	10/2/15	10/1/16
	TA	1/1/15	7/31/16
	TOTIA	1/22/13	7/31/16
Houston SCH	JTS	3/14/15	3/17/17
Huntsville USSRC	**FightPil**	**7/1/13**	**7/1/17**
	JTS	2/13/15	8/31/16
	LITAOA	4/10/15	4/9/16
	RobotsNG	6/5/15	6/4/16
Hutchinson	AirRacer	1/1/15	12/31/16
	D-Day	4/21/14	12/31/16
	JTS	**2/20/15**	**7/2/17**
	LastReef	10/5/12	9/30/16
	NPA	2/19/16	
	PTJH	12/18/15	12/17/16
	TOTIA	3/1/13	6/30/16
	WOTA	8/28/14	9/30/16
Indianapolis Imx	G3DNW	9/21/15	6/12/16
	GCA	3/11/16	12/31/16
	NPA	2/12/16	
Jersey City	NPA	2/12/16	
	RobotsNG	6/5/15	6/4/16
Johor Bahru TGV	JTM	9/17/15	8/31/16
Kansas City Sci	RobotsNG	6/5/15	6/4/16
	TA	9/25/15	5/31/16
Kaohsiung NSTM	JTS	1/1/16	7/31/16
Katoomba	WATE	6/1/97	
Katowice CC	G3DNW	6/18/14	9/19/16
Keelung NMMST	JMCSO	1/1/16	12/31/16
	SeaRex	1/1/16	12/31/16
Killeen	DPTP	5/12	5/16
Kolkata SC	AJ	1/16	
Krakow CC	G3DNW	6/18/14	9/19/16
KSC 1	JTS	2/27/15	3/6/17
Kuwait SCK	G3DNW	10/3/14	4/2/16
	JMCSO	7/17/15	7/17/16
	JTS	1/4/16	7/3/16
	Kenya	**9/22/15**	**9/21/16**
	MOTUW	**1/30/14**	**7/31/16**
	PTJH	4/17/15	5/17/16
	TOTIA	**11/18/14**	**9/30/16**
Las Palmas	JTS	5/30/15	5/30/16
Lehi	JMCSO	8/7/15	4/7/16
	JTS	1/1/16	6/30/17
	RobotsNG	6/5/15	6/4/16
Leon Exp	JTS	12/1/15	5/31/16
Lodz CC	G3DNW	6/18/14	9/19/16
London BFI	D-Day	5/8/15	
	FOTB	**9/6/13**	**1/31/17**
	LITAOA	10/16/15	10/15/16
	NPA	2/12/16	
London SM	**HidUniv**	**10/18/13**	**6/1/16**
	RobotsNG	5/23/15	5/22/16
	TOTIA	**3/1/16**	**9/30/16**
Los Angeles CSC	HumpbWha	7/3/15	7/2/16
	JTS	10/29/15	9/1/16
	NPA	2/12/16	
Louisville KSC	D-Day	5/23/14	7/31/16
	DPTP	6/14	7/16
	FOTB	9/30/12	6/30/16
	G3DNW	6/18/15	6/17/16
	LastReef	2/8/14	6/30/16
	NPA	2/12/16	
	TOTIA	11/28/13	6/30/16

Theater	Film	Open	Close
	WM	**2/8/14**	**7/31/16**
Lubbock SS	FOTB	3/11/16	6/30/16
	MOTUW	9/18/15	9/17/16
	WOTA	11/13/15	11/30/16
Lucerne	G3DNW	6/5/14	6/4/16
	Jerusale	7/1/15	6/30/16
	JMCSO	3/17/16	3/16/17
	NPA	3/17/16	
	PTJH	9/18/14	6/30/16
	WildCats	11/5/15	11/4/16
McMinnville	**FightPil**	**3/23/12**	**7/1/17**
	LITAOA	4/10/15	4/9/16
	LOF	**3/23/12**	**6/15/17**
	Rescue	6/1/12	12/31/16
Melbourne MV	**FOTB**	**3/21/13**	**9/16/16**
	NPA	2/25/16	
	PTJH	6/18/15	5/31/16
	TinyGian	9/17/15	9/30/16
	WWDPP3D	**10/1/15**	**9/30/16**
Memphis Pink	FOTB	3/1/14	5/23/16
	HumpbWha	**3/7/15**	**6/1/16**
	JTS	1/9/16	6/30/16
	LITAOA	9/12/15	9/11/16
	NPA	3/5/16	
	TA	3/8/14	6/30/16
	WWDPP3D	5/21/15	6/30/16
Mexicali	GCA	5/21/15	5/20/16
	MOTUW	11/20/15	5/31/16
Mexico City Pap	**Kenya**	**11/13/15**	**11/1/16**
	NPA	3/18/16	
Milwaukee	DSC	10/6/15	6/30/16
	Jerusale	10/9/15	6/30/16
	WWDPP3D	**2/1/16**	**6/30/17**
Mobile	LITAOA	9/15/15	4/15/16
	MOTUW	**1/5/16**	**5/29/16**
Monterrey Pap	HumpbWha	2/23/16	6/22/16
Montreal SC	MOTUW	9/18/15	9/17/16
	WildAfri	**12/1/15**	**12/31/16**
	WildAfri	12/18/15	12/31/16
Moscow BFC	G3DNW	10/6/14	10/31/16
New Delhi ICC	ND		
New Orleans	GWS	10/6/15	6/30/16
	HOTB	**4/7/16**	**4/28/16**
	JMCSO	2/12/16	2/2/17
	JTS	11/19/15	11/19/16
New York AMNH	NPA	2/12/16	
Niagara Can DCI	Niagara	7/1/86	
Niagara NY DCI	Niagara	5/1/07	
Norwalk MA	FOTB	5/22/15	10/7/16
	HumpbWha	2/13/15	5/12/16
Nuremberg	**FOTB**	**11/19/14**	**6/30/16**
	G3DNW	10/15/14	5/19/16
	HumpbWha	4/30/15	4/29/16
	NPA	3/3/16	
Omaha Zoo	G3DNW	8/1/15	6/30/16
	NPA	2/12/16	
Orlando SC	FOTB	3/1/14	6/30/16
	G3DNW	7/5/14	1/4/17
	HidUniv	6/13/14	4/2/16
	HumpbWha	**2/13/15**	**6/1/16**
	JTS	7/2/15	12/31/16
	LITAOA	11/13/15	11/19/16
	NPA	2/12/16	
	RobotsNG	6/13/15	6/4/16
	WildAfri	**3/12/16**	**3/31/17**
Oulu	JTS	11/2/15	5/1/16
Paris Geo	D-Day	4/2/14	6/30/16
	HumpbWha	7/7/15	7/6/16
	JTTSP	**5/16/14**	**6/1/16**
	TTA	10/6/15	4/1/16
Parker	GreatApe	1/30/16	7/29/16
	WWDPP3D	**3/26/16**	**9/30/16**
Penang TGV	JTM	9/17/15	8/31/16
Penrith	Rheged	7/1/00	
	SeaRex	9/7/15	8/1/16
Pensacola NAM	D-Day	10/1/14	
	JTS	**4/1/15**	**5/27/16**
	LITAOA	4/10/15	4/9/16
	MOF	11/8/96	
Peoria RM	D-Day	4/2/15	
	FOTB	4/1/16	8/26/16
	Jerusale	11/14/15	11/13/16
	LITAOA	**1/22/16**	**1/28/17**
	VanGogh	3/22/16	2/1/17
	WWDPP3D	2/1/15	5/31/16
Petaling Jaya SP TGV		JTM	9/17/15
		8/31/16	
Petaling Jaya Ut TGV	JTM	9/17/15	8/31/16
Philadelphia FI	HumpbWha	6/20/15	6/19/16
	JTS	6/20/15	6/20/16
	MOTUW	**7/1/14**	**4/30/16**
	NPA	2/20/16	
Phoenix ASC	Bugs	4/22/16	10/6/16
	D-Day	5/15/15	
	JMCSO	2/12/16	7/28/16
	TOTIA	8/20/15	8/31/16
Pittsburgh CSC	Animalop	1/1/10	
	CRA	10/1/15	7/1/16
	D-Day	5/15/15	12/31/16
	FOTB	3/15/13	6/30/16
	Jerusale	3/7/14	12/31/16
	MOTN		12/31/16
	MOTUW	**1/2/14**	**12/31/16**
	NPA	2/12/16	
	RME	11/26/14	11/25/16
	RobotsNG	9/4/15	9/3/16
Poitiers Imax 3D	**MOTUW**	**2/1/16**	**1/31/17**
Poitiers Solido	JMCSO	2/1/16	12/31/16
Port of Spain	DinoAliv	9/1/15	9/30/16
	WTTR3D	9/1/15	9/30/16
Portland OMSI	**D-Day**	**3/16**	**3/17**
	DinoAliv	5/23/14	5/30/16
	FOTB	1/7/15	6/30/16
	GWS	**11/16/15**	**12/31/16**
	Jerusale	11/18/13	11/20/16
	JMCSO	2/20/15	2/27/17
	JTS	**3/20/15**	**3/20/17**
	NPA	2/12/16	
	WildAfri	**12/11/15**	**12/31/16**
	WM	**10/1/15**	**5/31/17**
	WWDPP3D	8/22/14	8/31/16
Poznan CC	G3DNW	6/18/14	9/19/16
Prague CC	G3DNW	5/22/14	5/21/16
Puebla	JMCSO	4/23/15	4/26/16
	Sharks3D	**4/1/16**	**4/1/17**
Raleigh	Bugs	7/5/14	6/30/16
	D-Day	5/23/14	2/1/17
	DSC	**1/16/15**	**1/15/17**
	FOTB	10/19/12	6/30/16
	HidUniv	**11/7/14**	**6/1/16**
	HumpbWha	3/20/15	4/23/16
	MOTUW	11/1/15	12/31/16
	NPA	2/27/16	
	TinyGian	9/19/15	9/30/16
Regina	HumpbWha	11/20/15	11/19/16
	NPA	2/12/16	
Richmond SMV	**HumpbWha**	**3/14/15**	**6/1/16**
	NPA	4/10/16	
Rochester MSC	LivingSe	7/1/15	6/30/16
Sacramento Imx	FOTB	8/13/13	6/30/16
	LITAOA	**9/11/15**	
	NPA	2/19/16	
Saint Augustine	**FOTB**	**1/18/13**	**12/31/16**
	GWS	8/9/13	9/8/16
	JMCSO	1/1/16	1/1/17
	LITAOA	**8/19/15**	
	NPA	2/12/16	
Saint Félicien	TOTIA	5/1/14	5/31/16
Saint Louis SC	Jerusale	10/4/13	6/3/16
	LITAOA	**1/29/16**	**12/31/16**
	NPA	2/12/16	
Saint Paul SMM	HumpbWha	10/9/15	10/8/16
	Jerusale	**1/8/16**	**9/5/16**
	NPA	3/4/16	
Salt Lake City Clark	**FOTB**	**2/8/13**	**8/6/16**
	IOLM	4/4/14	4/29/16
	JTS	**5/15/15**	**5/31/17**
	LastReef	10/9/15	8/31/16
	NPA	2/12/16	
San Antonio 3D AMC	FOTB	5/15/15	5/14/16
San Diego RHF	**Bugs**	**7/1/14**	**6/30/16**
	FOTB	10/12/12	9/30/16
	Jerusale	11/20/15	10/31/16
	JTS	**3/27/15**	**7/1/16**
	NPA	3/18/16	
San Jose Tech	FOTB	2/9/13	6/30/16
	JTS	**4/30/16**	**6/30/17**
	LITAOA	**3/19/16**	**3/4/17**
	NPA	2/12/16	
	RobotsNG	10/3/15	10/2/16
San Simeon DCI	HCBTD	8/17/96	
Seattle PSC 1	GWS	9/19/14	9/19/16
	TinyGian	9/12/15	9/12/16
	WM	5/29/15	5/28/16
Seattle PSC 2	FightPil	6/14/13	6/14/16
	G3DNW	11/20/15	4/30/17
	HumpbWha	4/27/15	5/15/16
	NPA	2/12/16	
Shanghai 3D STM	Amazon	8/31/15	8/30/16
	FOTB	1/1/16	12/31/16
	GCA		**6/1/16**
Shreveport	NPA	2/12/16	
Sinsheim	GCA	10/31/09	12/31/16
	HumpbWha	5/21/15	5/20/16
	NPA	3/4/16	
Sioux Falls	GWS	1/30/15	6/30/16
	LastReef	1/30/15	6/30/16
	RobotsNG	**3/4/16**	
	TOTIA	6/30/15	6/30/16
	WWDPP3D	9/25/15	9/30/16
Speyer Dome	**Dolphins**		**12/31/16**
	Jerusale	**12/12/13**	**12/11/16**
	MOF	**1/1/15**	**12/31/16**
Spokane RP	D-Day	4/1/16	9/3/16
	Everest	4/1/15	9/30/16
	GCA	5/1/15	12/31/16
	JTTSP	5/24/15	9/30/16
	MOTUW	**4/1/16**	**12/31/16**
Stockholm	**JTTSP**	**2/14/14**	**6/1/16**
	MOTUW	9/18/15	9/1/16
Sudbury	**GWS**	**3/3/16**	**3/31/17**
	HumpbWha	9/24/15	10/6/16
	NPA	2/12/16	
	WM	**4/1/16**	**12/31/16**
Sydney WBS	HumpbWha	4/23/15	4/2/16
	MOTUW	**2/14/14**	
	NPA	2/25/16	
Syracuse MOST	FOTB	7/4/15	7/3/16
	GCA	4/4/15	4/3/16
Taichung NMNS	FOTB	7/1/15	6/30/16
	MOTUW	7/1/15	6/30/16
Taipei AM	APE	4/1/15	4/1/16
	HidUniv	7/1/15	6/30/16
Tallahassee CLC	D-Day	6/5/15	6/30/16
	FOTB	1/18/13	6/30/16
	GWS	6/15/13	6/30/16
	HidUniv	**2/14/14**	**6/1/16**
	HumpbWha	**2/20/15**	**6/1/16**
	Jerusale	11/15/14	11/27/16
	JMCSO	8/14/15	8/14/16
	LastReef	1/17/14	6/30/16
	NPA	2/19/16	
	RobotsNG	10/16/15	10/15/16
	WWDPP3D	4/1/15	4/30/16
Tampa MOSI	**DinoAliv**	**1/30/16**	**6/30/17**

Theater	Film	Open	Close
	GWS	**1/1/16**	**12/31/16**
	JTS	5/22/15	5/21/16
	NPA	2/12/16	
Tijuana	**JTS**	**4/1/16**	**4/1/17**
	NPA	2/19/16	
	PTJH	10/17/15	10/16/16
Toronto OSC	HumpbWha	5/15/15	5/14/16
Toulouse CDE	JTS	2/1/16	1/7/17
Valencia Spn	FOTB	7/1/15	6/30/16
	HidUniv	4/1/14	6/30/16
	Jerusale	**4/1/15**	**6/30/16**
	MOTUW	7/1/14	6/30/16
	RobotsNG	**3/11/16**	**3/10/17**
Vancouver TWS	Bugs	3/11/06	6/30/16
	D-Day	11/7/15	11/11/16
	DinoAliv	**2/29/16**	**6/30/16**
	FOTB	6/16/13	6/30/16
	HumpbWha	10/9/15	10/8/16
	NPA	2/12/16	
	TTA		6/30/16
Victoria DCI	FOTB	4/5/13	6/30/16
	G3DNW	9/14/15	4/28/16
	HumpbWha	6/19/15	6/18/16
	MOTUW	10/9/15	10/8/16
	NPA	2/12/16	
	WM	5/1/15	5/31/16
Virginia Beach AMSC	GWS	5/29/14	6/30/16
	HumpbWha	9/8/15	9/7/16
	JMCSO	6/16/15	6/13/16
	MOTUW	**2/1/16**	**2/11/17**
	NPA	2/12/16	
	WWDPP3D	6/30/15	6/30/16
Vulcania	**TA**	**3/13/16**	**11/30/16**
	Vulcania	2/22/02	
Warsaw CC	G3DNW	6/18/14	9/19/16
Washington NASM	D-Day	5/23/14	6/30/16
	HidUniv	1/30/14	4/1/16
	JTS	**3/6/15**	
	LITAOA	4/10/15	4/9/16
	ToFly	**3/7/16**	**12/31/17**
Washington NMNH	DinoAliv	5/15/15	5/31/16
	FOTB	10/5/12	1/13/17
	JMCSO	3/20/15	3/20/17
	NPA	2/12/16	
Yellowstone	Yell	5/1/14	12/31/16
Zion	NPA	2/12/16	
	ZionCany	7/1/08	

Key to Film Abbreviations

Film	Title	Year		Dist
AirRacer	Air Racers 3D: Forces of Flight	2012	3D	3DED
AIWC	Adventures in Wild California	2000		MFF
AJ	Amazing Journeys	1999		HMNS
Amazon	Amazon	1997		MFF
Animalop	Animalopolis	2008	3D	K2
APE	Antarctica's Penguin Emperors 3D	2014	3D	K2
Bugs	Bugs!	2003	3D	SKF
CRA	Coral Reef Adventure	2003		MFF
CV	Cosmic Voyage	1996		IMAX
D-Day	D-Day: Normandy 1944	2014	3D	3DED
DIA	Dream is Alive, The	1985		IMAX
DinoAliv	Dinosaurs Alive	2007	3D	GSF
Dolphins	Dolphins	2000		MFF
DPTP	Dinosaur Passage to Pangaea	2011	3D	CGI
DSC	Deepsea Challenge 3D	2015	3D	NGD
Everest	Everest	1998		MFF
FightPil	Fighter Pilot: Operation Red Flag	2004	3D	K2
FOTB	Flight of the Butterflies	2012	3D	SKF
G3DNW	Galapagos 3D: Nature's Wonderland	2014	3D	nWP
GC	Grand Canyon: The Hidden Secrets	1985		GSF
GCA	Grand Canyon Adventure: River at Risk 3D	2008	3D	MFF
GreatApe	Great Apes 3D	2014	3D	nWP
Greece	Greece: Secrets of the Past	2006		MFF
GWS	Great White Shark	2013	3D	GSF
HCBTD	Hearst Castle: Building the Dream	1996		GSF
HidUniv	Hidden Universe	2013	3D	MFF
HOTB	Hurricane on the Bayou	2006		MFF
HumpbWha	Humpback Whales	2015	3D	MFF
IOLM	Island of Lemurs: Madagascar	2014	3D	IMAX
Jerusale	Jerusalem	2013	3D	NGD
JIAC	Journey into Amazing Caves	2001		MFF
JMCSO	Jean-Michel Cousteau's Secret Ocean	2015	3D	3DED
JTM	Journey to Mecca	2009		SKF
JTS	Journey to Space	2015	3D	K2
JTTSP	Journey to the South Pacific	2013	3D	MFF
Kenya	Kenya 3D: Animal Kingdom	2013	3D	3DED
LastReef	Last Reef, The	2012	3D	GSF
LITAOA	Living in the Age of Airplanes	2015		NGD
LivingSe	Living Sea, The	1994		MFF
LOF	Legends of Flight	2010	3D	K2
MOF	Magic of Flight, The	1997		MFF
MOTN	Mystery of the Nile	2005		MFF
MOTUW	Mysteries of the Unseen World	2013	3D	NGD
ND	Neelkanth Darshan	2005		unk
Niagara	Niagara: Miracles, Myths, and Magic	1987		GSF
NPA	National Parks Adventure	2016	3D	MFF
OO	Ocean Oasis	2000		GSF
Ozarks	Ozarks: Legacy and Legend	1993		IMAX
PTJH	Pandas: The Journey Home	2014	3D	NGD
RATW	Ride Around the World	2006		GSF
Rescue	Rescue 3D	2011	3D	K2
Rheged	Rheged: The Lost Kingdom	2000		unk
RME	Rocky Mountain Express	2011		SLC
RobotsNG	Robots	2015	3D	NGD
SeaRex	Sea Rex: Journey to a Prehistoric World	2010	3D	3DED
Sharks3D	Sharks 3D	2004	3D	3DED
SpaceNex	Space Next 3D	2015	3D	B&D
SpacJunk	Space Junk	2012	3D	K2
TA	Tornado Alley	2011	3D	GSF
TinyGian	Tiny Giants 3D	2014	3D	GSF
ToFly	To Fly!	1976		MFF
TOTIA	Titans of the Ice Age	2013	3D	GSF
TTA	To the Arctic	2012	3D	IMAX
VanGogh	Van Gogh: Brush with Genius	2009		MFF
Vikings	Vikings	2004		GSF
Vulcania	Vulcania	2002		unk
WATE	Wild Australia: The Edge	1997		MSI
WildAfri	Wild Africa 3D	2015	3D	GSF
WildCats	Wild Cats 3D	2015	3D	nWP
WM	Watermelon Magic	2013	3D	B&D
WOTA	Wonders of the Arctic	2014	3D	GSF
WTTR3D	Waking the T-Rex: The Story of Sue 3D	2010	3D	GSF
WWDPP3D	Walking With Dinosaurs: Prehistoric Planet 3D	2014	3D	GSF
Yell	Yellowstone	1994		GSF
ZionCany	Zion Canyon	1994		K2

April 2016 Bookings Count

#	Film	#	Film	#	Film	#	Film
61	NPA	8	TA	2	HOTB	1	LOF
42	FOTB	7	DinoAliv	2	JIAC	1	ND
36	JTS	7	GCA	2	Kenya	1	OO
33	HumpbWha	7	LastReef	2	MOF	1	Ozarks
27	G3DNW	7	TinyGian	2	Niagara	1	RATW
26	D-Day	6	FightPil	2	SeaRex	1	Rescue
26	MOTUW	5	JTM	2	VanGogh	1	Rheged
24	JMCSO	4	Dolphins	1	AirRacer	1	RME
22	LITAOA	4	Everest	1	AIWC	1	Sharks3D
22	RobotsNG	4	JTTSP	1	AJ	1	SpacJunk
16	Jerusale	4	TTA	1	Amazon	1	ToFly
13	WWDPP3D	4	WOTA	1	Animalop	1	Vikings
12	GWS	3	CRA	1	APE	1	Vulcania
11	PTJH	3	DSC	1	DIA	1	WATE
11	TOTIA	3	MOTN	1	GC	1	WildCats
11	WM	3	SpaceNex	1	GreatApe	1	WTTR3D
10	WildAfri	2	CV	1	HCBTD	1	Yell
9	HidUniv	2	DPTP	1	IOLM	1	ZionCany
8	Bugs	2	Greece	1	LivingSe		

Directory of Organizations Mentioned in this Issue of LF Examiner

Distributors' abbreviations are listed in **bold.**

3D Entertainment Distribution Ltd. **3DED**
Ibex House 61-65 Baker Street
Weybridge, Surrey KT13 8AH UNITED KINGDOM
Tel: +44 20-7681-2357
Fax: +44 20-7681-2357
www.3DEfilms.com

3dlized Production Studio
20, rue Labrouste
Paris, 75015 FRANCE
Tel: +33 950 346 863
www.3dlized.com

Aeon Entertainment Co.,Ltd.
Chome-1-2 Daiba Minato
Tokyo, 135-0091 JAPAN
Tel: +81 3 6457 2805
www.aeoncinema.com/

AMC Theatres
11500 Ash St.
Leawood, KS 66211-7804 USA
Tel: 816-221-4000
Fax: 816-480-4617
www.amctheatres.com/

AMC Universal Citywalk Stadium 19 & IMAX
100 Universal City Plaza
Universal City, CA 91608 USA
www.amctheatres.com/

Archipelago Films
48 Pond Meadow Road
Croton-on-Hudson, NY 10520 USA
Tel: 914-271-2171
www.archipelagofilms.com

Atlantic Productions
Brook Green House
4 Rowan Road, Hammersmith
London, W6 7DU UNITED KINGDOM
Tel: +44 20 8735 9300
Fax: +44 20 8735 9333
www.atlanticproductions.co.uk

Avatar Media
12849 58th Street
Edmonton, AB T5A 4X1 CANADA
Tel: 780-757-5593
www.avatarmedia.com

Bad Robot
1221 Olympic Blvd
Santa Monica, CA 90404 USA
Tel: 310 664 3456
Fax: 310 664 3457
www.badrobot.com/

Barco NV
Noordlaan 5 - Industriezone
Kuurne, B-8520 BELGIUM
Tel: +32 56 36 8211
Fax: +32 56 36 8486
www.edutainment.barco.com

BBC Worldwide
Television Centre, 101 Wood Lane
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http://bbcearth.com/

BIG & Digital **B&D**
2900 Sunridge Heights Pkwy., #1218
Henderson, NV 89052 USA
Tel: 502-212-1559
http://biganddigital.com/

Blaze Digital Cinema Works
1771 Post Road East, #164
Westport, CT 06880 USA
Tel: 203-292-5745
Fax: 203-404-4998
http://blazedigitalcinema.com/

Broad Green Pictures **BGP**
6555 W. Barton Avenue, Second Floor
Los Angeles, CA 90038 USA
www.broadgreen.com/

Camera Lucida Productions
89, rue Oberkampf
Paris, 75011 FRANCE
Tel: 33-1-49 29 51 90
www.cameralucida.fr/

Canadian Museum of History
100 Laurier Street
Gatineau, QC K1A 0M8 CANADA
Tel: 819-776-7021
Fax: 819-776-7122
www.historymuseum.ca/visit/cineplus/

Carmike Cinemas
1301 First Ave.
Columbus, GA 31901 USA
Tel: 706-576-3400
Fax: 706-576-3419
www.carmike.com

Cinema Group, Inc. **CGI**
464 S. Ranch Drive
Alpine, UT 84004 USA
Tel: 801-772-0860

Colossus Productions
Brook Green House
4 Rowan Road, Hammersmith
London, W6 7DU UNITED KINGDOM
Tel: +44 20 8735 9300
www.colossusproductions.co.uk/

Columbia Pictures **COL**
10202 W. Washington Blvd.
Culver City, CA 90232 USA
www.sonypictures.com/

DC Entertainment
1700 Broadway, 7th Fl
New York, NY 10019 USA
Tel: 212 636 5400
www.dccomics.com

December Media
Level 1, 462 City Rd
South Melbourne, Victoria 3205 AUSTRALIA
Tel: +61-3-9699 8911
Fax: +61-3-9699-8611
www.decembermedia.com.au

Denver Museum of Nature and Science
2001 Colorado Boulevard
Denver, CO 80205-5732 USA
Tel: 303-322-7009
Fax: 303-370-6044
www.dmns.org/

Ecocine Verdon **EV**
Avenue Pierre Brossolette
Gréoux-les-Bains, 04800 FRANCE
Tel: +44 04 92 79 82 18
http://ecocine.fr/

Evans & Sutherland
770 Komas Drive
Salt Lake City, UT 84108-1229 USA
Tel: 801-588-1000
Fax: 801-588-4500
www.es.com

Fiske Planetarium
2414 Regent Dr.
Boulder, CO 80309 USA
Tel: 303-492-5002
http://fiske.colorado.edu/beta/

Foxfire Interactive Corporation
500 East Washington St, Suite 30
North Attleboro, MA 02760 USA
Tel: 508-699-6650
Fax: 508-699-6651
www.foxfireinteractive.com

Giant Screen Cinema Association
624 Holly Springs Road Suite 243
Holly Springs, NC 27540 USA
Tel: 919-346-1123
www.giantscreencinema.com

Giant Screen Films **GSF**
990 Grove St., Suite 200
Evanston, IL 60201 USA
Tel: 847-475-9140
Fax: 847-475-9145
www.gsfilms.com

Golden Gate 3D
300 California Avenue
Building Two, Treasure Island
San Francisco, CA 94130 USA
Tel: 415-779-4433
http://gg3d.com/

Happy Planet Productions
7058 Bianca Ave.
Lake Balboa, CA USA
Tel: 818-207-3037
http://happyplanetproductions.org

Imax Corporation **IMAX**
2525 Speakman Drive
Mississauga, ON L5K 1B1 CANADA
Tel: 905-403-6500
Fax: 905-403-6450
www.imax.com

IMERSA
, USA
www.imersa.org

INOX Leisure Limited
5th Floor, Viraj Towers, Western Express Highway
Next to Andheri Flyover, Andheri (East)
Mumbai, 400093 INDIA
Tel: +91 22 4062 6900
Fax: +91 22 4062 6999
https://www.inoxmovies.com/

Jackson Hole Wildlife Film Festival
240 S. Glenwood, Suite 112
PO Box 3940
Jackson Hole, WY 83001 USA
Tel: 307-733-7016
Fax: 307-733-7376
www.jhfestival.org

K2 Communications **K2**
880 Apollo Street, Suite 239
El Segundo, CA 90245 USA
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Fax: 310-524-1540
www.k2communications.com/

Liberty Science Center
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Jersey City, NJ 07305 USA
Tel: 201-451-0006
Fax: 201-451-6383
www.lsc.org

Lionsgate **LG**
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Santa Monica, CA 90404 USA
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Fax: 310-255-3870
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Lootch
Krasnoyarsk, RUSSIA

LucasFilm Ltd.
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Fax: 415-662-2437
www.lucasfilm.com

MacGillivray Freeman Films, Inc. **MFF**
PO Box 205
Laguna Beach, CA 92652 USA
Tel: 949-494-1055
Fax: 949-494-2079
www.macfreefilms.com

Marvel Studios
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Manhattan Beach, CA 90266-3708 USA
Tel: 310-550-3100
www.marvel.com/

Master's Digital, Inc.
8867 Forest Park Dr
Saanichton, BC V8L 5A7 CANADA
Tel: 250-412-2629
www.mastersdigital.com/

Metro-Goldwyn-Mayer **MGM**
245 N Beverly Dr
Beverly Hills, CA 90210 USA
Tel: 310 449 3000
www.mgm.com/

N3D Land Films
10 place du theatre
Sevres, 92310 FRANCE
Tel: + 33-6 88 88 87 78
www.n3dland.com/

National Aeronautics and Space Administration
300 E Street, SW
Washington, DC 20024 USA
www.nasa.gov

National Air and Space Museum
6th& Independence Ave. SW
Washington, DC 20560 USA
Tel: 202-357-1675
Fax: 202-357-1652
www.nasm.si.edu/

National Association of Theatre Owners
4605 Lankershim Blvd, Suite 340
North Hollywood, CA 91602 USA
Tel: 818-506-1778
www.natoonline.org

National Film Board of Canada
3155 Cote de Liesse Road
Saint Laurent, QC H4N 2N4 CANADA
Tel: 514-283-9441
Fax: 514-496-1895
www.nfb.ca

National Geographic Studios
1145 17th Street, NW
Washington, DC 20036 USA
Tel: 202-857-7665
Fax: 202-775-6517
http://movies.nationalgeographic.com/movies/

Directory, cont'd

National Geographic Studios Distribution **NGD**
161 6th Avenue, 15th Floor
New York, NY 10013 USA
Tel: 212-224-8468
Fax: 212-741-0374
http://movies.nationalgeographic.com/movies/

No Final Frontier Productions, LLC
Fairfax, VA USA
www.lightspeedpioneers.com/

Oceanic Research Group
PO Box 94
North Reading, MA 01864 USA
Tel: 978-664-9091
www.oceanicresearch.org

Ontario Place Corporation
955 Lakeshore Boulevard West
Toronto, ON M6K 3B9 CANADA
Tel: 416-314-9773
Fax: 416-314-9989
www.ontarioplace.com

Ontario Science Centre
770 Don Mills Rd.
Toronto, ON M3C 1T3 CANADA
Tel: 416-429-4100
Fax: 416-696-3135
www.ontariosciencecentre.ca/

Pacific Science Center
200 Second Avenue North
Seattle, WA 98109 USA
Tel: 206-443-2001
Fax: 206-443-3631
www.pacsci.org

Paramount Pictures Corporation **PPC**
5555 Melrose Avenue
Hollywood, CA 90038-3197 USA
Tel: 323-956-5000
www.paramount.com

Pixar Animation Studios
1200 Park Avenue
Emeryville, CA 94608 USA
Tel: 510-922-3000
Fax: 510-922-3151
www.pixar.com

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Montreal, QC H3Z 1E3 CANADA
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Fax: 514-874-9068
www.primesco.com/medias/unf.htm

Putnam Museum and Science Center
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Davenport, IA 52804 USA
Tel: 563-324-1054
Fax: 563-324-6638
www.putnam.org

Reuben H. Fleet Science Center
1875 El Prado
PO Box 33303
San Diego, CA 92101 USA
Tel: 619-238-1233
Fax: 619-685-5771
www.rhfleet.org

Science Museum of Minnesota
120 W. Kellogg Blvd.
Saint Paul, MN 55102 USA
Tel: 651-221-9444
Fax: 651-221-9433
www.smm.org

Science North **SN**
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Sudbury, ON P3E 5S9 CANADA
Tel: 705-522-3701
Fax: 705-522-4954
www.sciencenorth.ca

Scotiabank Toronto & IMAX
259 Richmond St West
Toronto, ON M5V3M6 CANADA
Tel: 416-368-5600
www.cineplex.com/

SK Films, Inc. **SKF**
Pinewood Toronto Studios
225 Commissioners Street, Suite 303
Toronto, ON M4M 0A1 CANADA
Tel: 416-367-0440
Fax: 647-837-3350
www.skfilms.ca

Sky-Skan, Inc.
51 Lake St.
Nashua, NH 03060 USA
Tel: 603-880-8500
Fax: 603-882-6522
www.skyskan.com/

Sony Pictures Entertainment **SPE**
10202 West Washington Blvd
Culver City, CA 90232-3195 USA
Tel: 310-244-4000

Sophisticated Films Gmbh
Strassburger Strasse 18
Berlin, 10405 GERMANY
Tel: +49 30 2529 3294

Stephen Low Company
795 Carson Ave, Suite 6
Dorval, QC H9S 1L7 CANADA
Tel: 514-633-6036
Fax: 514-633-6035
www.stephenlow.com

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Fax: 514-633-6035
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SV2 Studios
4836-D Tower Road
Greensboro, NC 27410 USA
Tel: 336-202-4777
www.sv2studios.com/

Twentieth Century Fox **FOX**
10201 W. Pico Blvd.
Los Angeles, CA 90035 USA
Tel: 310-369-3423
www.foxmovies.com

United Nations Environmental Programme
United Nations Avenue, Gigiri
PO Box 30552
Nairobi, 00100 KENYA
Tel: +254-20-7621234
www.unep.org/

Universal Pictures **UP**
100 Universal City Plaza
Universal City, CA 91608 USA
Tel: 818-777-1000
Fax: 818-622-0407
www.universalstudios.com

University of Southern California
850 West 34th Street
Los Angeles, CA 90089-2211 USA
www.usc.edu

Village Roadshow Pictures
10100 Santa Monica Blvd. Suite 200
Los Angeles, CA 90067 USA
Tel: 310-385-4300
www.vreg.com/

Walt Disney Studios Motion Pictures **WDPD**
350 S. Buena Vista Street
Burbank, CA 91521-1232 USA
Tel: 818-560-6200
www.disney.go.com

Wanda Cinema Line Corporation
Dalian, CHINA
www.wandafilm.com

Warner Bros. **WB**
4000 Warner Blvd.
Burbank, CA 91522 USA
Tel: 818-954-6000
www2.warnerbros.com

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SHORTS

IMERSA Summit in Denver

Over 200 people attended the seventh annual **IMERSA** Summit in Denver, March 16–20. The meeting featured screenings of fulldome shows, panel discussions on various aspects of fulldome production, a lifetime achievement award presented to **Greg MacGillivray** for his contributions to content for domes, and a heavy emphasis on the relevance of virtual reality to the immersive cinema world.

The meeting was hosted by the **Denver Museum of Nature and Science**, with screenings in its **Gates Planetarium**, which was specially outfitted for the summit with a 4K, two-projector Digistar 6 system by **Evans & Sutherland**. On the final day, the meeting moved to the **Fiske Planetarium** at the University of Colorado, Boulder, about 30 miles (48 kilometers) from the museum. The Fiske has a **Sky-Skan** 8K fulldome system in its 65-foot (20-meter) dome.

Space restrictions have precluded us from including coverage of the summit in this issue. A full report will appear in the next issue.

Star Trek coming in Barco Escape

Star Trek Beyond will be released in the three-screen **Barco** Escape format when the film opens on July 22. About 20 minutes of the film will be remastered for Escape, which uses two additional screens, on the sides of the main cinema screen, to create a more immersive experience. The format debuted in 2014 with *The Maze Runner* and was used again in that film's 2015 sequel. As with *Star Trek Beyond*, about 20 minutes of those movies used the expanded screens. (*See our review of the Escape format in the May-June 2015 issue of LFX.*)

There are currently 21 Escape theaters worldwide in Belgium (Barco's home country), China, Mexico, and in California, Texas, Idaho, Wisconsin, and Washington state.

Star Trek Beyond is being produced by **Bad Robot** and distributed by **Paramount Pictures**. It was directed by **Justin Lin**, and stars **Idris Elba**, **Chris Pine**, **Zoe Saldana**, **Simon Pegg**, **Karl Urban**, and **Zachary Quinto**.

Batman v Superman: $36M in IMAX

Warner Bros.' *Batman v Superman: Dawn of Justice* grossed $36 million in 945 IMAX theaters worldwide in its opening weekend in March, the widest day-and-date opening for an IMAX release, and a box office record for a March opening. It is the third-best IMAX opening weekend after *Star Wars: The Force Awakens* ($47.5 million) and *Jurassic World* ($44.1 million).

Warner Bros.

Batman v Superman.

However, the **Zack Snyder** film has been savaged by critics and fans alike as "absurd," "overstuffed," and "self-indulgent," earning a 28% rating from critics on RottenTomatoes.com. Its box office dropped precipitously in the second and third weekends. However, as this issue went to press it had taken in a global total of $785 million. (**Imax Corporation** did not report box office numbers for IMAX theaters after the opening weekend.)

GSCA releases filmmakers' guide

The **Giant Screen Cinema Association** has launched a wiki Web site with the Giant Screen Picture and Audio Production and Post-Production Workflow (P3W), an online companion to the guide it published last fall. According to a press release, "both the Wikis and document outline the generally accepted practices and workflows used in the giant-screen filmmaking industry to make films efficiently, effectively, and with the highest-quality images." The P3W documents were produced by members of the GSCA's Technical Committee.

The wiki is open to anyone and can be accessed in the Member Center at giantscreencinema.com. Association members may use their member login; non-members will be issued a free login ID on request.

Jackson Hole calls for entries

The bi-annual Jackson Hole **Science Media Awards & Summit** (SMASH16) will be held in Boston, Sept. 20–22, and is seeking entries for its film awards. Awards will be presented in seven science categories, 11 program categories (including "immersive"), and four peer-judged craft categories. All entries will be eligible for the Grand Helix Award, presented to "the single film or media project that best exemplifies excellence in the art of inspired scientific storytelling."

The deadline for entries is June 15. For more information, visit www.sciencemediasummit.org.

BTTF ride in Japan to close

The *Back to the Future* ride at **Universal Studios Japan** will close at the end of May, the last of three installations of the ground-breaking ridefilm directed by **Douglas Trumbull**, and shot and presented on 15/70 film. The first attraction opened at Universal Studios Florida, in May 1991, at a cost of $40 million. It featured mockups of the DeLorean car featured in the film on motion bases under 70-foot (21-meter) IMAX domes.

The first test for a *BTTF* ride was made in the spring of 1988 by **Greg MacGillivray** with special effects expert **Richard Edlund**. According to Slashfilm.com, the attempt was unsuccessful: "**Bob Gale** [producer of the features] was appalled, calling it 'absolutely terrible.'" Universal then hired Trumbull, who used specially developed 15/65 cameras to shoot a stop-motion version that flew through highly detailed miniature sets. The film ran 15 minutes.

BTTF opened at Universal Studios Hollywood in June 1993, and in Japan March 2001. The U.S. installations were replaced by *The Simpsons Ride* in 2007.